

130

Previews of Works For Sale at Upcoming Shows

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JUNE 2018



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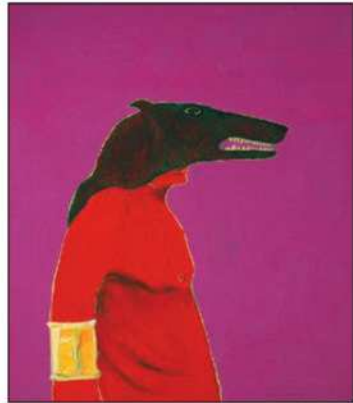
JOHN CLYMER
ESTIMATE: \$200,000 - 300,000
SOLD FOR: \$468,000

24" x 40" Oil.



GERARD CURTIS DELANO
ESTIMATE: \$150,000 - 250,000
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Kyle Polzin

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To view additional works for these shows please visit www.legacygallery.com.



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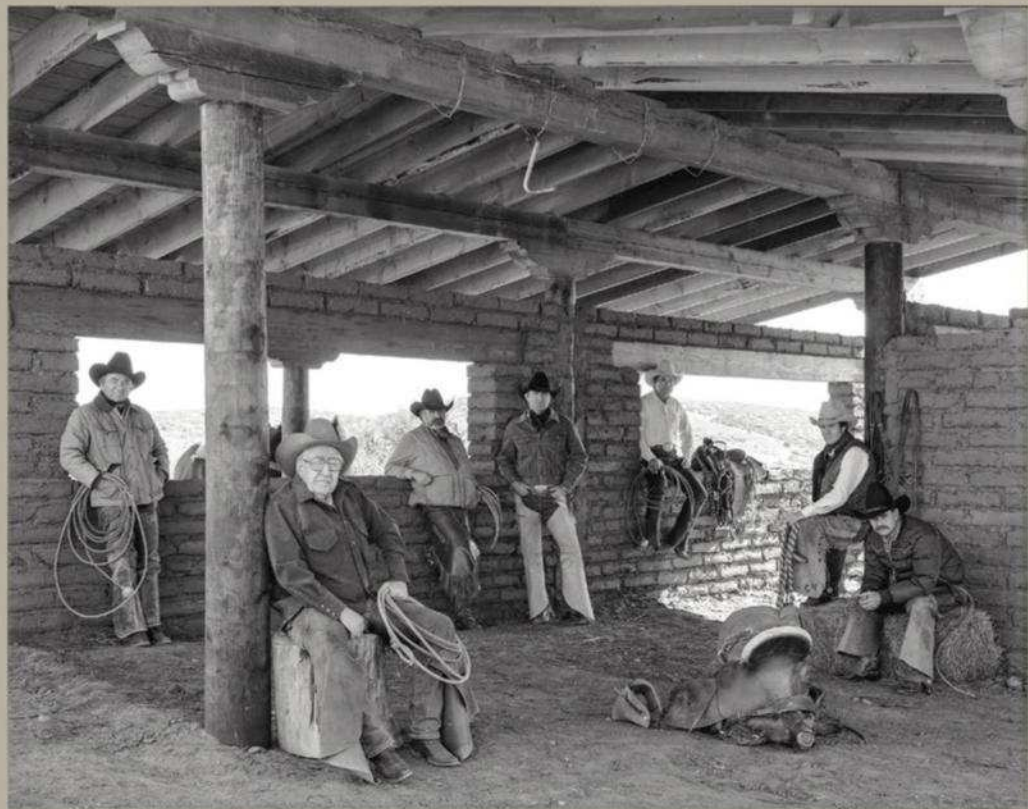
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Jay Dusard

A Retrospective:

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Image: © Jay Dusard, *Living Cowboy Artists of America*, ca. 1985, archival pigment print,
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JUNE 2018 Monthly

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LETTER FROM THE EDITOR

Art and the City

Readers of this magazine know that ever since issue No. 1 we have spent a great deal of time and effort profiling cities from coast to coast in relation to the galleries collectors can find there. There are so many wonderful art destinations in this country and we want art collectors to experience them just as we have. So early on in the history of the magazine we came up with something called State of the Art. In this section we have made collectors aware of all the wonderful art regions and destinations across America, places like Wyoming, New Mexico, Texas, Colorado and Arizona. And we do so by providing profiles of the major galleries and artists in those areas, the events that take place every year and the other cultural institutions that combine to make these areas perfect to visit for art collectors across the country.

I'm glad to say that we've taken this concept to a whole other level.

You've probably already seen them popping up in the magazine over the last year. We call them our Art City Focus and this time we are shining the art spotlight in a way that has never been done. Yet again.

We will still be doing our State of the Art guide, but now we have also created our Art City Focus. In this new section we go down even deeper and offer our collectors a real glimpse into the art and culture one city has to offer. We talk to gallery owners, tourism professionals, museum curators, collectors and artists themselves to bring these innovative and vibrant sections to life. And for the first time, we don't stop at the art. We also give recommendations on where to stay, where to eat and what attractions to visit to offer a complete and comprehensive package so collectors can take full advantage of all the amenities these art cities have to offer. All beautifully designed by our art director Tony Nolan.

So far, we have profiled Taos, New Mexico; Tulsa, Oklahoma; and Tubac, Arizona. Look for others in the months to come. We are very excited about this new section so please let us know when you visit and what you thought of your journey! Like everything else we do, We also make sure to include a map that lists all relevant and can't-be-missed spots for your travels.

Get Social!

Sincerely,

Joshua Rose
Editor



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P.S. Do you know of a city you think should be included in this new special section? If so, contact me at editor@westernartcollector.com and let me know. We are always looking for new places to cover.



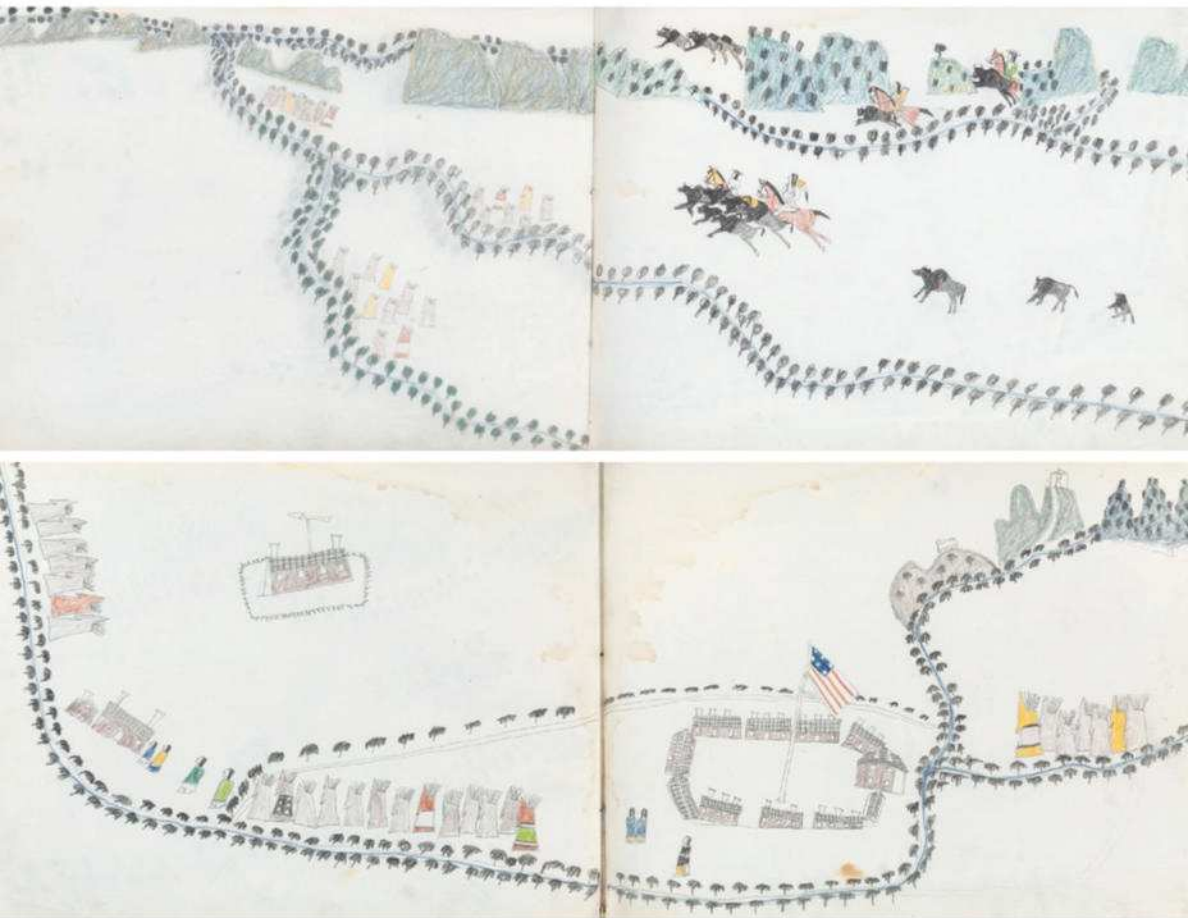
ON THE COVER...

Jeremy Lipking, *Sagebrush Shepherdess*, oil, 24 x 30". Available at the *Prix de West* at the National Cowboy & Western Heritage Museum, Oklahoma City, OK.

ETHNOGRAPHIC ART:

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Albert Bierstadt

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We gratefully acknowledge funding received in support of this program from friends of the Whitney Western Art Museum.



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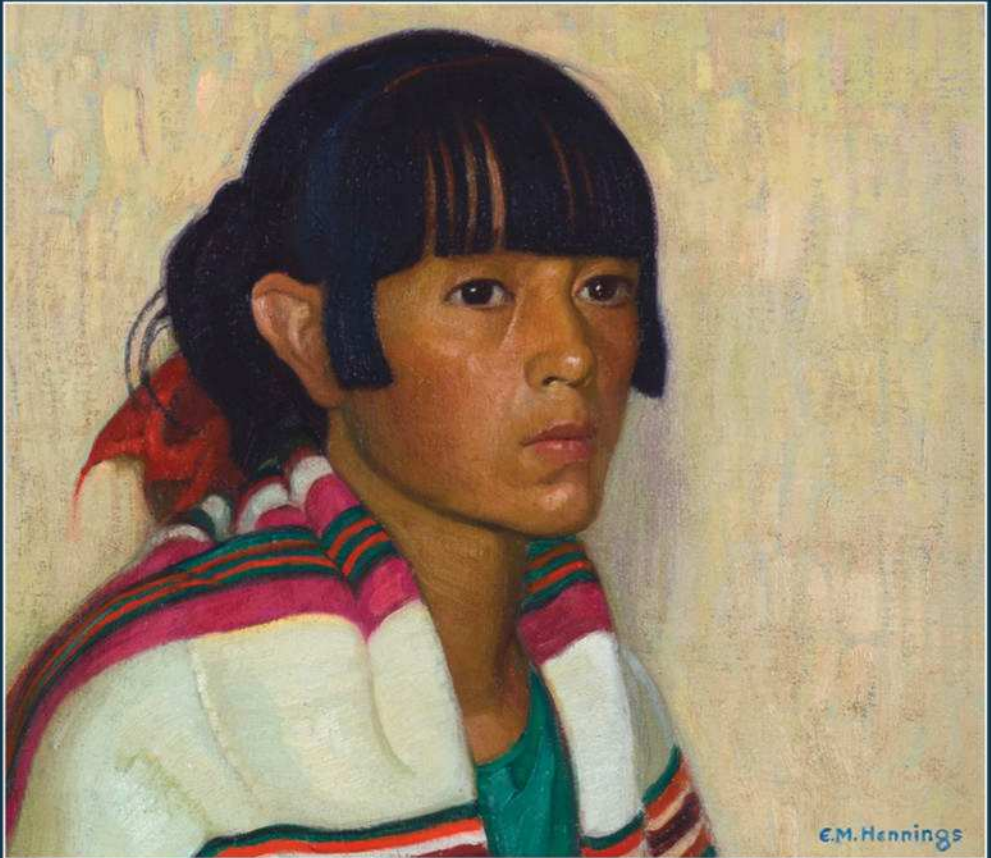
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COLLECTOR**

Albert Bierstadt (American, born Germany, 1830-1902). *The Buffalo Trail*, ca. 1867. Oil on canvas, 31 7/8 x 48 inches. Museum of Fine Arts, Boston, Boston, MA. Gift of Martha C. Karolik for the M. and M. Karolik Collection of American Paintings, 1815-1865. 47.1268

SANTA FE ART AUCTION

NOVEMBER 10, 2018
LIVE AUCTION EVENT



E. Martin Hennings (1886-1956), *Taos Indian Girl*, oil on board, 12 x 14 inches, Estimate \$80,000-\$120,000

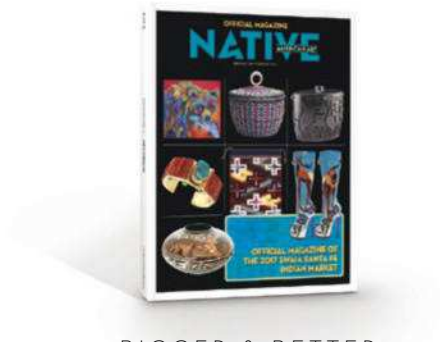
For more than 20 years the Santa Fe Art Auction has been renowned for superior quality, and a unique curatorial focus on Early Explorer Art, Taos Art Colony, Santa Fe Art Colony, Los Cinco Pintores, Transcendental Painting Group, and Cowboy Artists of America. Additionally, SFAA seeks artworks by historic and contemporary Native Artists and Women Artists of the American Southwest.

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Image: © Guy Coheleach, *Colorado Morning*, oil on linen, 2017, 24 x 36", Collection of the artist



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ART SHOW



RYAN BROWN
Grazers, 48 x 48", Acrylic & Resin
MAY 25-27



JERRY INMAN
Round Bales, 24 x 30", Oil
MAY 25-27



JOHN GAWNE
Camp at Square Butte, 18 x 36", Oil
JUNE 22 & 23



COLT IDOL
River Side Reflections, 48 x 36", Oil
JUNE 22 & 23



REBECCA TOBEY
Equinox, 20 x 11 x 2 x 6"
Bronze Ed. of 30
JUNE 29-JULY 1



JENNIFER JOHNSON
Yellowstone Vintage Bison, 36 x 24", Oil
JULY 5 & 6



BURL JONES
Mountain Music, 20 L x 15 T x 8" W, Bronze
JULY 5 & 6



LINDA ST. CLAIR
Black Baldy Blues, 16 x 16", Oil
JULY 13 & 14



MICQAEALA JONES
Fishing Stories, 36 x 48", Acrylic
JULY 13 & 14



TREVOR SWANSON
Distant Thunder, 20 x 30", Oil
JULY 27TH



JENNIFER VRANES
Meadow of Amethyst, 48 x 60", Acrylic
AUG 16-18



ECHO UKRAINETZ
One Feather, 24 x 30", Batik
AUG 24 & 25



RON UKRAINETZ
Seclusion on Rock Creek, 16 x 20", Oil
AUG 24 & 25



CHRISTY MCKAY
The Return, 24 x 48", Acrylic on Board
AUG 24 & 25



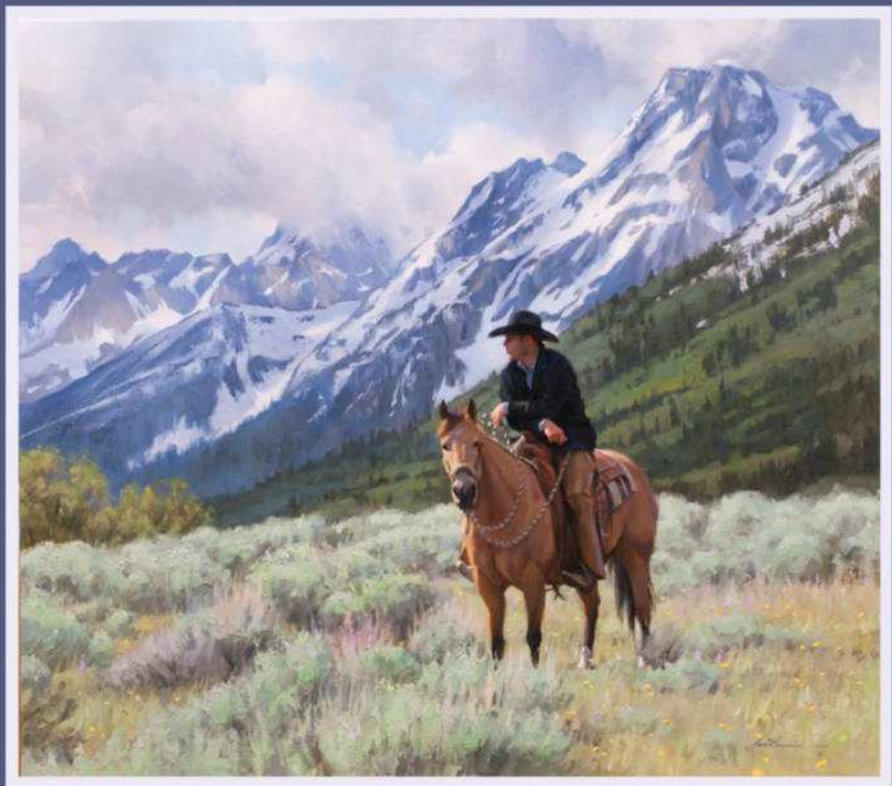
DAVID SANFORD
Cuff, Sterling Silver and Pink Bronze
AUG 24 & 25



MEADOW GIST
Stream Work along the Stillwater River, 24 x 30", Oil
SEPT 14

For more information about the events or for a private dinner with the artist please call Beartooth Gallery at 406-446-1292, email beartoothgalleryfineart@gmail.com or visit our webpage at www.beartoothgalleryfineart.com and click on the 'Contact Us' tab.

Tom Browning



Spring Overture

Oil 30 x 34

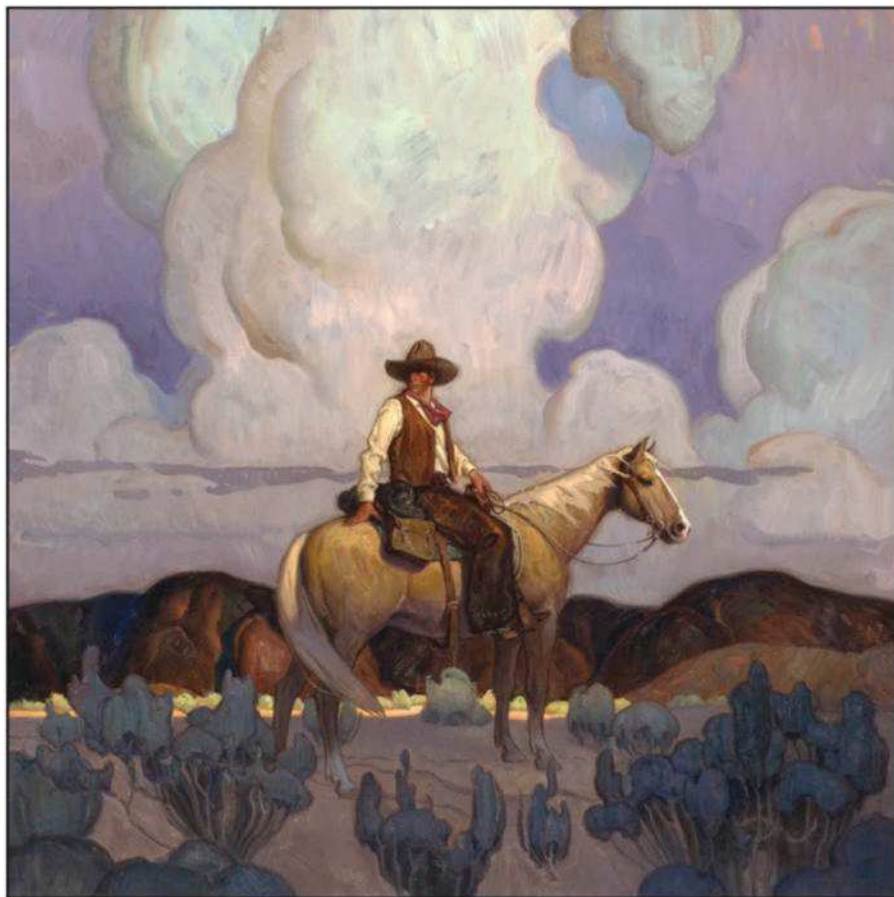
2018

Prix de West

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Prix de West
Oklahoma City, OK

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Scottsdale, AZ



★ **SHOW** ★

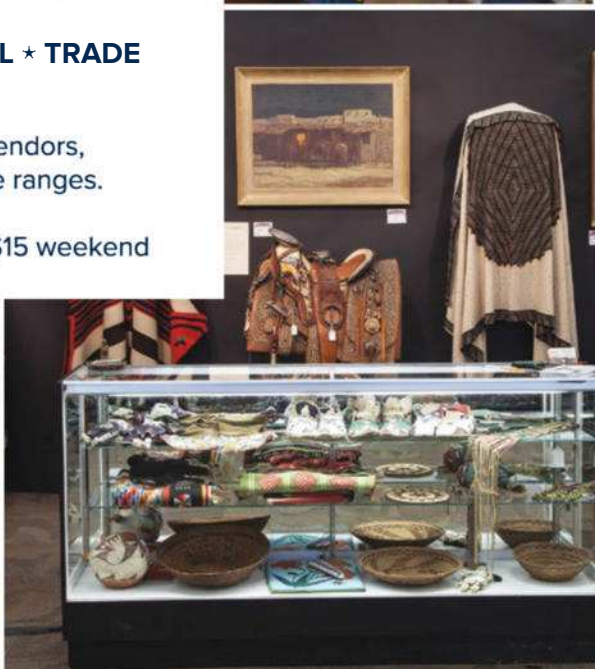
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Vanguard, 36 x 24, oil

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John Buxton, *Passenger Pigeons, Before There Were None*, 2018, oil, 25 x 21 inches

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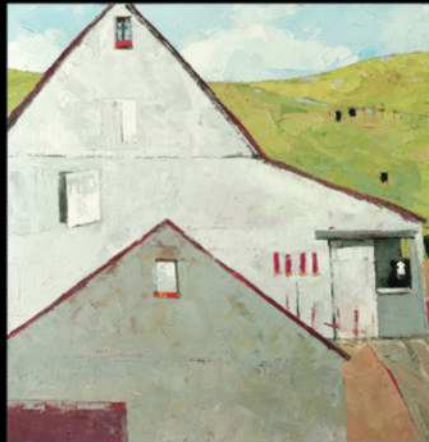
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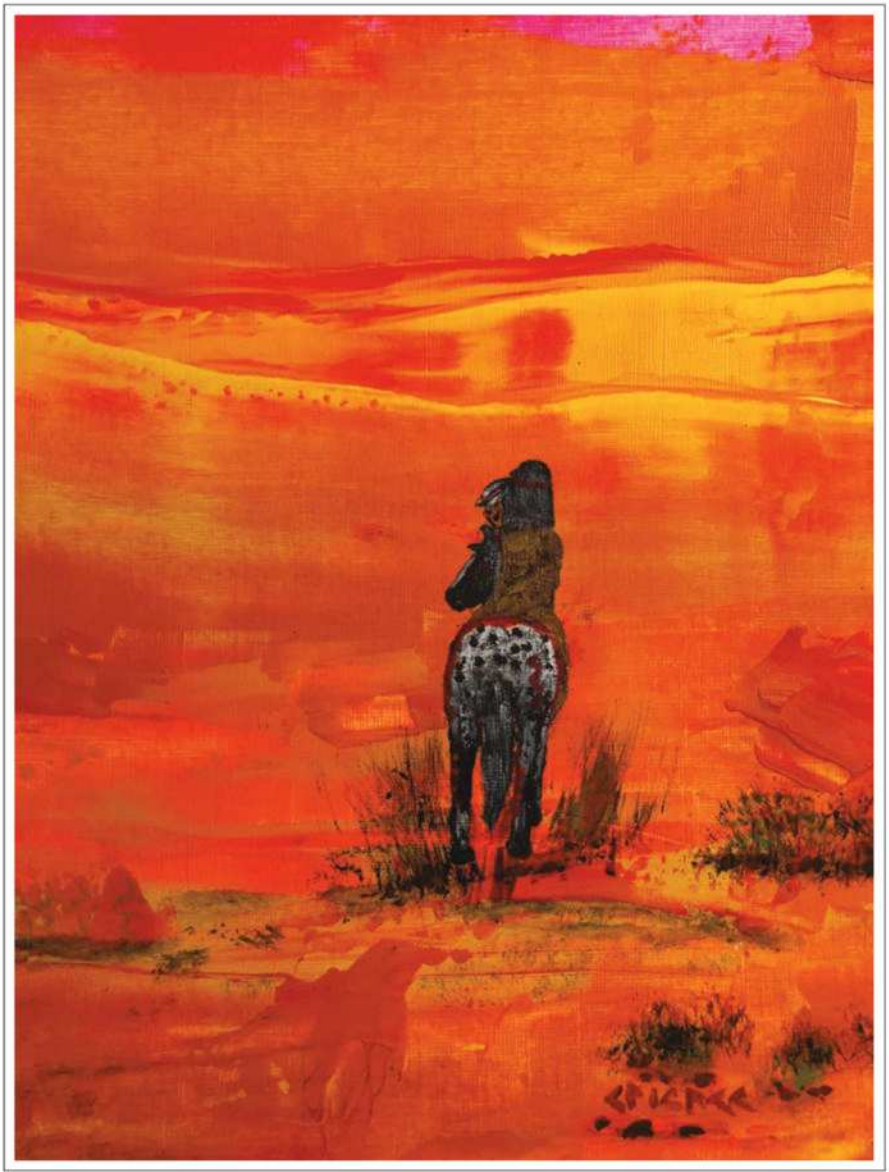
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Each Month We Ask Leading Museum Curators About What's Going On In Their World.



Laura Fry

Senior Curator & Curator of Art

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What event (gallery show, museum exhibit, etc.) in the next few months are you looking forward to, and why?

In 2018, Gilcrease Museum partners with the Buffalo Bill Center of the West in Cody, Wyoming, to present *Albert Bierstadt: Witness to a Changing West*. This exhibition sheds new light on Bierstadt's connection to the early conservation movement in America—a topic that resonates with today's concerns about environmental preservation. The show opens on June 8 at the Center of the West and on November 3 at Gilcrease, and we're thrilled to host the first major exhibition of Bierstadt's work in over 25 years.

What are you reading?

I recently visited Walden Pond for the first time—and was inspired to re-read Henry David Thoreau's *Walden*. Given that his "life in the woods" was very near the town of Concord, Massachusetts, his wilderness experience was more muted than, say, Albert Bierstadt's ramblings through the Wyoming mountains. But Thoreau's warnings about over-dependence on new technologies echo modern concerns about excessive use of smart phones and screens—showing that the 19th century can still hold lessons for today.

Interesting exhibit, gallery opening or work of art you've seen recently.

The Peabody Essex Museum in Salem, Massachusetts, produced *T.C. Cannon: At the Edge of America*—one of the best exhibitions I've seen in recent years, exploring the all-too-brief career of Kiowa/Caddo artist T.C. Cannon. At the opening, I was struck by the stunning energy and vivid imagery of Cannon's

paintings, poetry and music. Next up, the exhibition travels to Gilcrease in July 2018 and then to the Smithsonian's National Museum of the American Indian in New York City in March 2019.

What are you researching at the moment?

For our next *Gilcrease Journal*, I've been researching the immigration stories of Albert Bierstadt and Thomas Moran—quintessential American artists born outside the USA. Bierstadt's parents were among the first German speakers to settle in New Bedford, Massachusetts. Moran's family fled terrible living conditions in an English factory town and arrived in Philadelphia with next to nothing. Their stories echo the perseverance

of immigrants from across the globe who continue to seek new opportunities in America.

What is your dream exhibit to curate? Or see someone else curate?

Gilcrease Museum is well-known for its Thomas Moran collection of over 1,300 original artworks. But Gilcrease also holds 430 artworks by Thomas's wife, Mary Nimmo Moran. Mary acted as Thomas's business partner and was an accomplished printmaker herself—but today her artwork is virtually unknown. Using the Gilcrease collections, there's potential for an incredible exhibition celebrating Thomas and Mary Moran side by side, bringing new attention to Mary's work in the process.



The Gilcrease Museum in Tulsa, Oklahoma.

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Two Guns Alike, 1974-77. Acrylic and oil on canvas. Anne Aberbach and Family, Paradise Valley, Arizona. © 2018 Estate of T.C. Cannon. Photo by Thosh Collins.

Expand your view of American identity through the vibrant artwork, poetry and music of T.C. Cannon.

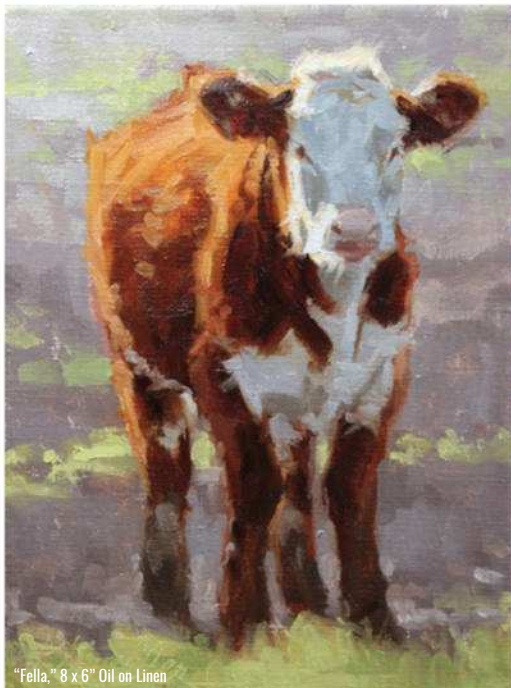
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GILCREASE MUSEUM
Thomas Gilcrease Institute of American History and Art

GILCREASE.ORG

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Contemporary Expansion

The New Mexico Museum of Art expands into contemporary art with new Vladem gallery.



Rendering of the new Vladem Contemporary.

The New Mexico Museum of Art in Santa Fe is fast at work on a \$10 million expansion that will include a space for contemporary art. The museum most recently announced a \$4 million gift from Santa Fe philanthropists Ellen and Bob Vladem, who have been given naming rights to the new expanded space in the Santa Fe Railyard. The expansion will be called Vladem Contemporary. The Vladem gift is the largest donation in the museum's history.

"On behalf of the State of New Mexico and the Department of Cultural Affairs, I extend our deep appreciation to Ellen and Bob Vladem for their overwhelming generosity," says Cultural Affairs Secretary Veronica Gonzales. "We now have momentous support to exhibit and grow our contemporary collections. The visionary design of the architects honors the old

and embraces the new. The new Vladem Contemporary will be a gateway, not only to the Railyard District and its thriving contemporary art scene, but also to the museum's first location on the Santa Fe Plaza."

"We are so grateful to the Vladems for their extraordinary gift, the largest ever received by the Museum of New Mexico Foundation," says Jamie Clements, director of the Museum of New Mexico Foundation. "One and a half years into a \$10 million capital campaign to fund this project, this generous contribution has taken our campaign total to \$7.7 million."

The gift comes on the heels of another announcement made in 2017 that the team of DNCA + StudioGP of Albuquerque had been chosen to design the conversion of the building. The new space will host ambitious



Rendering of the new Vladem Contemporary. Photos courtesy DNCA + StudioGP.

contemporary exhibitions, showcases by working artists and provide space for expanded educational programs. As for the main museum space on the Santa Fe Plaza, it will focus on celebrating New Mexico's dynamic collection of 20th-century art and photography of the Southwest and continue to serve as a hub for community events and performances.

"This ambitious project to establish a contemporary art

venue for the New Mexico Museum of Art is a major moment in the history of Santa Fe and for our state, just as the founding of the museum was in 1917," says Gonzales. "We are dedicated to the continued enhancement of what is already a world-class museum collection and to strengthening the connection of Santa Fe and New Mexico to contemporary art worldwide."

The projected opening for Vladem Contemporary is 2020.

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Coast-To-Coast Coverage

See new art being created by major Western artists coast to coast. Many readers travel across the country to acquire pieces from galleries showing new work in this magazine.

Covering The Major Art Destinations

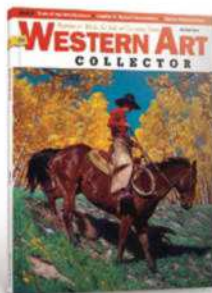
Our **State of the Art** sections alert you to the peak seasons for Western art destinations around the nation. You'll find details about all the major shows opening along with images of new work and dates of upcoming exhibitions.



Embedded Videos



Videos in each issue let you take part in all the art action—starting from inside artists' studios to gallery openings and right through to auctions on the go.



Gallery, Auction and Event Previews
Auction and Event Reports • Museum Exhibitions

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A visual feast of large-format images and articles previewing new paintings and sculptures from the upcoming shows of major Western artists coast to coast.

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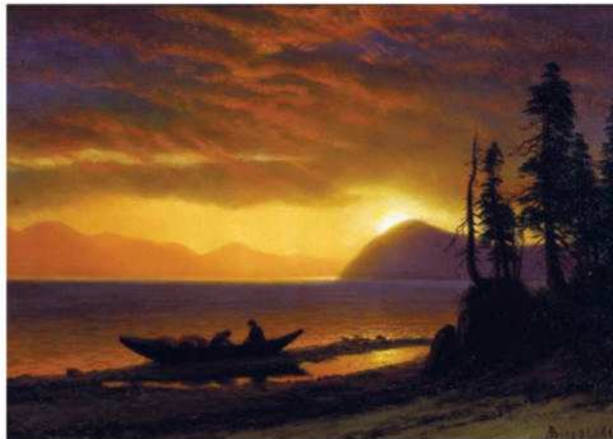
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Back at Home

Major works by Albert Bierstadt at George Caleb Bingham return to the Joslyn Art Museum.

Back on view at the Joslyn Art Museum in Omaha, Nebraska, are two major works from prominent 19th century American painters. The works are Albert Bierstadt's *The Trappers, Lake Tahoe* and George Caleb Bingham's *Watching the Cargo by Night*. Both works show off trademark elements of each artist's painting careers: Bierstadt's luminist landscapes and Bingham's fascination with rivers and the people who live and work on them.

The works have been travelling since 2016 as part of the special exhibition *Wild Spaces, Open Seasons: Hunting and Fishing in American Art*. The Joslyn was one of four co-organizers of the exhibition, along with the Dixon Gallery and Gardens in Tennessee, the Shelburne Museum in Vermont, and the Amon Carter Museum of American Art in Texas.



Albert Bierstadt (1830-1902), *The Trappers, Lake Tahoe*, oil on canvas. Collection of Joslyn Art Museum, Gift of Mrs. Harold Gifford, 1961.430.

Wild Spaces, Open Seasons was the first-ever large-scale exhibition on the subject of hunting and fishing in American art.

The Bierstadt work, which features two fur trappers in silhouette in a canoe by the Lake

Tahoe shore, exemplifies the romance of the fur-trade era that fascinated American art collectors in the 1800s. "Two shadowy figures launch a small vessel into the unknown perils of a vast lake under an incredible, sun-reddened sky," according to the museum's description of the piece. "Bierstadt tells us that they are trappers, and thereby identifies them with the fearlessness and strong wilderness capabilities of Jim Bridger, Joseph Walker and Kit Carson; these are men equipped to survive any danger (and take advantage of any opportunity) that might lie ahead."

For *Watching the Cargo by Night*, Bingham paints one of most famous subjects, Missouri. "His portraits of politicians and gentry provide an intimate record of the period, but his most

resonant artistic subjects are arguably his scenes of boats and boatmen on the Missouri and Mississippi Rivers," according to the Joslyn. "*Watching the Cargo by Night* depicts four boatmen who have pulled their raft ashore for the night. They appear to be swapping stories, their faces lit by the campfire at their feet. Behind them the river is lost in the mist, and moonlight glows hazily through dark, drifting clouds. With its luminous, nocturnal composition, *Watching the Cargo by Night* is an exceptional example of the artist's many experimentations in depicting light, shadow, and atmospheric effects."

Both works are now on view at the Nebraska museum. For more information visit www.joslyn.org.



George Caleb Bingham (1811-1879), *Watching the Cargo by Night*, 1854, oil on canvas. Collection of Joslyn Art Museum, Gift of Foxley & Co., 1997.33.

Carrie Ballantyne Comes Home

June 3 to July 15, 2018



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Jessie on the Houlihan Ranch, oil, 20 x 14.5



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By Appointment

Wildlife in Bronze

A new exhibition at the Tacoma Art Museum in Washington explores animal subject matter in bronze.

Bronze wildlife is the subject of a new exhibition, *Animals: Wild and Captured in Bronze*, now open at the Tacoma Art Museum in Tacoma, Washington. The exhibition, which opened in January, will feature sculptural work from a variety of artists across a wide expanse of time, from the late 1800s to present day. The works will feature animals that inhabit the West, which will give viewers a sense of the wildlife around them as they visit the museum.

"Wild mustangs and majestic bison are symbols of the American West," according to the museum. "However, many other creatures also live in the diverse habitats west of the Mississippi River. This exhibition features all kinds of wildlife that inhabit the West and the artists who have captured their likenesses in bronze."

Works include Veryl Goodnight's trio of elk in *Spirit of Autumn*, a 16-inch-tall work she created in 1984; Steve Kestrel's 1985 hawk *Trickster*; and Henry Merwin Shradley's *Elk Buffalo* (*The Monarch of the Plains*), created around 1900. Carl Rungius, the great wildlife master largely

Steve Kestrel,
Trickster, 1985,
bronze, 27 x 5 x 6".
Tacoma Art Museum,
Haub Family
Collection, Gift of
Erivan and Helga
Haub, 2014.6.75.
Photo © TAM, photo
courtesy of Laura
McCurdy.



Carl Rungius (1869-1959), *Bighorn Sheep*, 1916, bronze, 17 x 17 x 7". Tacoma Art Museum, Haub Family Collection, Gift of Erivan and Helga Haub, 2014.6.101. Photo © TAM, photo courtesy of Laura McCurdy.



Veryl Goodnight, *Spirit of Autumn*, 1984, bronze, 16 x 24 x 12". Tacoma Art Museum, Gift of Erivan and Helga Haub, 2014.6.57. Photo © TAM, photo courtesy of David J. Swift.

known for his painted works, will be represented with *Bighorn Sheep*, a 1916 bronze. Many of the works are part of the Haub Family Collection of Western American Art, one of the largest and most significant collections of Western art. The Tacoma Art Museum acquired the Haub Collection in 2012.

Animals: Wild and Captured in Bronze is now on view at the Tacoma museum. 🐾



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National Museum of American Illustration: Charles Howard Waterhouse



Charles Howard Waterhouse (1924-2013), *Bargain Day at Santa Fe*, oil on canvas, 25 $\frac{3}{8}$ x 61 $\frac{7}{8}$ ". Gift of Colonel Charles Waterhouse, June 2010.

Ongoing now at the National Museum of American Illustration in Newport, Rhode Island, is a new exhibition highlighting recent donations to the museum.

The Art of Giving: Recent Donations to the NMAI's American Imagist Collection is now open at the illustration museum, home to major works by Norman Rockwell, John Clymer, N.C. Wyeth, Howard Pyle and many other Golden Age illustrators. Artists represented in the exhibition include Peter Darro, Gil Elvgren, Stuart Kaufman, Charles MacLellan, Frank Schoonover, Robert McGinnis and many others. All of the acquisitions were donations.

"The gifts on display in this exhibition emphasize the wide range of artworks and artifacts received in recent years," according to the museum. "Many of these are works of pulp art, so named for the inexpensive

paper on which they were printed. Pulp art was published from the 1890s to the 1950s, overlapping the era of the museum's main collection, and contains numerous sub-genres. From fashion and pin-up illustrations, to covers for Western, sci-fi, detective, romance and crime novels, the scope of genres collected at the NMAI is ever-increasing, due in large part to the benevolence of these donors."

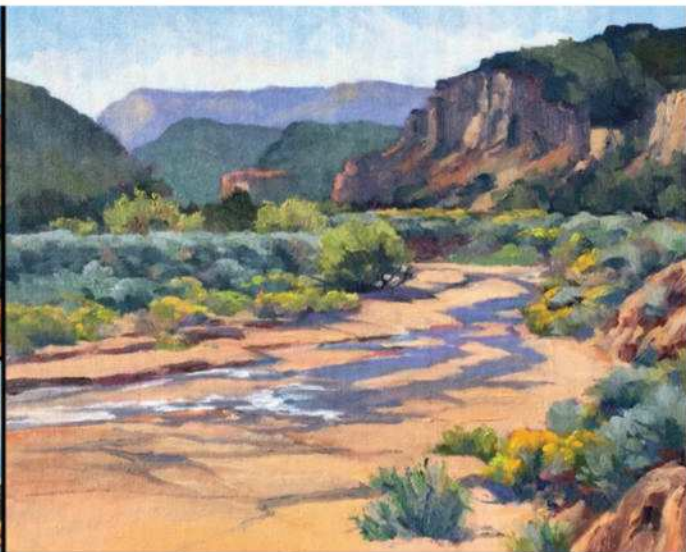
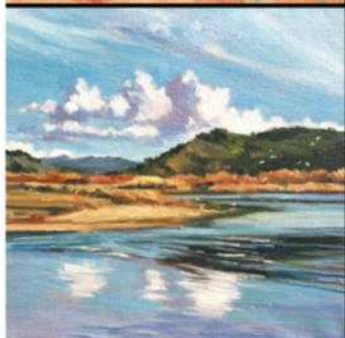
Included in the donations is Charles Howard Waterhouse's oil on canvas *Bargain Day at Santa Fe*, an elaborate scene featuring dozens of figures, as well as wagons, horses, mules and dogs. The image, at nearly 62 inches wide, was a 2010 gift of the artist, who passed away in 2013.

Other works include Stevan Dohanos' *Native Americans at Work on Plains*, a domestic scene featuring a Native American family;

three round Rockwell paintings created for the Franklin Mint; and a number of fascinating works by Ralph Crosby Smith, whose work was featured in books, magazines, calendars and many other products. Notable Western works by Smith include a trout-fishing scene for a 1947 issue of *Outdoor Life*, a cowboy scene for a 1947 issue of *Polly Pigtales*, several works for an article titled "One Bad Tigre!" in a 1949 issue of *Outdoor Life*, and the cover image for *Dead Man's Trail*, a 1937 Western book by Hoffman Birney.

These works, and many others, are now on view at the National Museum of American Illustration.

Calling all Western Art museums! Have a recently acquired painting or sculpture? Email the details to editor@westernartcollector.com.



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Sacred Circle, Good Smoke - 24 x 30" - Oil

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Invitational Exhibition and Sale
March 23 - May 13, 2018

Desert Caballeros Western Museum
Wickenburg, AZ

Our guide to special events, sales & auctions from coast to coast

JUNE

June 1-30

SORREL SKY GALLERY
Jim Rey & Maura Allen
Santa Fe, NM – (505) 501-6555
www.sorrelsky.com

June 1-July 27

RED RIVER VALLEY MUSEUM
17th International Juried Art Show
Vernon, TX – (940) 553-1848
www.rvvm.net

June 2

RANCHING HERITAGE ASSOCIATION
Western Art and Gear Show
Lubbock, TX – (806) 834-0469
www.ranchingheritage.org

June 2-3

THE FORT RESTAURANT
Tesoro Indian Market and Powwow
Morrison, CO – (303) 839-1671
www.tesoroculturalcenter.org

June 2-30

MAXWELL ALEXANDER GALLERY
Eric Bowman: Storybook Cowboy
Los Angeles, CA – (213) 275-1060
www.maxwellalexandergallery.com

June 3-July 15

THE BRINTON MUSEUM
Carrie Ballantyne Comes Home
Big Horn, WY – (307) 672-3173
www.thebrintonmuseum.org

Ending June 3

DESERT CABALLEROS WESTERN MUSEUM
One Trader's Legacy: Steve
Getzwiller Collects the West
Wickenburg, AZ – (928) 684-2272
www.westernmuseum.org

June 8-September 30

BUFFALO BILL CENTER OF THE WEST
Albert Bierstadt: Witness
to a Changing West
Cody, WY – (307) 587-4771
www.centerofthewest.org



Oreland Joe, *Ghost Dance Dreamers*, oil, 24 x 48"

June 8-9: Prix de West

National Cowboy & Western Heritage Museum | Oklahoma, OK | (405) 478-2250 | www.nationalcowboymuseum.org

June 8-10

GETTYSBURG COLLEGE
History Meets the Arts
Gettysburg, PA – (800) 664-9797
www.historymeetthearts.com

June 10-August 12

PHIPPEN MUSEUM
New Acquisitions to the Phippen
Prescott, AZ - (928) 778-1385
www.phippenartmuseum.org

Ending June 10

GILCREASE MUSEUM
Norman Rockwell: Behind the Camera
Tulsa, OK – (918) 596-2700, www.gilcrease.org

Ending June 10

GILCREASE MUSEUM
Seasons of the Desert: Landscapes
of the American Southwest
Tulsa, OK – (918) 596-2700
www.gilcrease.org

Ending June 10

BOOTH WESTERN ART MUSEUM
Z. Z. Wei: Shadow Stories
Cartersville, GA – (770) 387-1300
www.boothmuseum.org

June 10-July 1

NATURAL HISTORY MUSEUM OF LOS ANGELES
107th Annual Gold Medal Exhibition
Los Angeles, CA – (626) 583-9009
www.californiaartclub.org

June 11-30

TRAILSIDE GALLERIES
David Dibble: Enduring Connections
Jackson Hole, WY – (307) 733-3186
www.trailsidegalleries.com

June 16

THE ERIN HANSON GALLERY
Erin Hanson: New Paintings
San Diego, CA – (858) 324-4644
www.erinhanon.com

June 16-17

MUSEUM OF NORTHERN ARIZONA
12th Annual Gala Weekend
Flagstaff, AZ – (928) 774-5213
www.musnaz.org

June 16-September 15

ROSWELL MUSEUM AND ART CENTER
Magical & Real: Henriette Wyeth
and Peter Hurd, a Retrospective
Roswell, NM – (575) 624-6744
www.roswell-nm.gov

Ending June 16

HOCKADAY MUSEUM OF ART
The Surging, Thundering Herd:
Vintage Bison Engravings
Kalispell, MT – (406) 755-5268
www.hockadaymuseum.org

June 17-July 15

THE BRINTON MUSEUM
Paul Waldrum: Wyoming
and Montana Landscapes
Big Horn, WY – (307) 672-3173
www.thebrintonmuseum.org

June 17-October 7

PASADENA MUSEUM OF CALIFORNIA ART
Grafton Tyler Brown:
Exploring California
Pasadena, CA – (626) 568-3665
www.pmcsonline.org

June 20-28

MOUNTAIN TRAILS GALLERY
Edward Aldrich
Jackson, WY – (307) 734-8150
www.mtntrails.com

June 22-July 4

GREELEY STAMPEDE
97th Greeley Stampede
Greeley, CO – (970) 356-7787
www.greeleystampede.org

June 23-24

BRIAN LEBEL'S OLD WEST EVENTS
Old West Show and Auction
Santa Fe, NM – (480) 779-9378
www.oldwestevents.com

June 23-July 21

NEDRA MATTEUCCI GALLERIES
**The Art of Walt Gonske:
A Retrospective**
Santa Fe, NM – (505) 982-4631
www.matteucci.com

Ending June 24

MILLICENT ROGERS MUSEUM
**Earthen Temples:
The Life of Adobe Churches**
Taos, NM – (575) 758-2462
www.millicentrogers.org

Opens June 24

DENVER ART MUSEUM
**New Territory: Landscape
Photography Today**
Denver, CO – (720) 865-5000
www.denverartmuseum.org

June 28-October 7

BOOTH WESTERN ART MUSEUM
The Wildlife Art of Guy Colechalech
Cartersville, GE – (770) 387-1300
www.boothmuseum.org

June 29

THE BRINTON MUSEUM
2018 Brinton Gala
Big Horn, WY – (307) 672-3173
www.thebrintonmuseum.org

JULY

July 6-15

Calgary Stampede Western Art Show
Alberta, Canada – (800) 661-1260
www.calgarystampede.org

Ending July 8

TACOMA ART MUSEUM
**Anne Appley: We Sit Together
the Mountain and Me**
Tacoma, WA – (253) 272-4258
www.tacomartmuseum.org

Ending July 8

YELLOWSTONE ART MUSEUM
**Nature's Cadence:
Paintings by Clyde Aspevig**
Billings, MT – (406) 256-6804
www.artmuseum.org

Ending July 8

YELLOWSTONE ART MUSEUM
Emil Carlson's Quiet Harmonies
Billings, MT – (406) 256-6804
www.artmuseum.org

July 9-22

GRAND TETON NATIONAL PARK
7th annual Plein for the Park
Moose, WY – (307) 739-3606
www.grandtetonpark.org

July 12-15

SANTA FE COMMUNITY CONVENTION CENTER
ART Santa Fe
Moose, WY – www.artsantafe.com

July 19-20

COPLEY FINE ART AUCTIONS
Sporting Sale
Plymouth, MA – (617) 625-0030
www.copleyart.org

July 20-29

OLD WEST MUSEUM
**Cheyenne Frontier Days
Western Art Show and Sale**
Cheyenne, WY – (800) 227-9009
www.oldwestmuseum.org

Ending July 22

PHIPPEN MUSEUM
Cool, Cool Water
Prescott, AZ – (928) 778-1385
www.phippenartmuseum.org

AUGUST

August 3-4

THE BRINTON MUSEUM
**Bighorn Rendezvous
Art Show and Sale**
Big Horn, WY – (307) 672-3173
www.thebrintonmuseum.org

WESTERN ART COLLECTOR

In every issue of *Western Art Collector*, we will publish the only reliable guide to all major upcoming sales, events and auctions nationwide. Contact Erin Rand at erand@westernartcollector.com to discuss how your event can be included in this calendar.

TOP WESTERN EVENTS AND AUCTIONS AT A GLANCE

June 8-9

Prix de West
Oklahoma City, OK – (405) 478-2250

June 23-24

**Brian Lebel's Old West
Show & Auction**
Fort Worth, TX – (480) 779-9378

July 28

Coeur d'Alene Art Auction
Reno, NV – (208) 772-9009

Aug. 10-11

**Altermann Galleries' & Auctioneers
Santa Fe August Auction**
Santa Fe, NM – (480) 945-0448

Aug. 10-12

**Heart of the West Contemporary
Western Art Show and Auction**
Bozeman, MT – (406) 781-0550

Aug. 18-19

SWAIA Santa Fe Indian Market
Santa Fe, NM – (505) 983-5220

Aug. 22-25

Maynard Dixon Country Camp Out
Mt. Carmel, UT – (800) 992-106

Sept. 5-16

Jackson Hole Fall Arts Festival
Jackson, WY – (307) 733-3316

Sept. 5-16

Western Visions
Jackson, WY – (800) 313-9553

Sept. 9-Oct. 14

Quest for the West
Indianapolis, IN – (317) 636-9378

Sept. 21-22

Buffalo Bill Art Show & Sale
Cody, WY – (888) 598-8119

Oct. 4-6

Cowboy Crossings
Oklahoma City, OK – (405) 478-2250

Dec. 2018 (Date TBA)

SWAIA Winter Indian Market
Santa Fe, NM – (505) 983-5220

Jan. 26-27, 2019

**Brian Lebel's Old West
Show & Auction**
Mesa, AZ – (480) 779-9378

Jan. 2019 (Date TBA)

WinterWest Symposium
Denver, CO – (303) 291-2567

Jan. 2019 (Date TBA)

Coors Western Art Exhibit & Sale
Denver, CO – (303) 291-2567

Feb. 9-Mar. 24, 2019

Masters of the American West
Los Angeles, CA – (323) 667-2000

Feb. 2019 (Date TBA)

**Cowgirl Up! Art from the
Other Half of the West**
Wickenburg, AZ – (928) 684-2272

March 2-3, 2019

**Heard Museum Guild
Indian Fair & Market**
Phoenix, AZ – (602) 252-8840

March 21-23, 2019

March in Montana
Great Falls, MT – (307) 635-0019

March 2019 (Date TBA)

Out West Art Show & Sale
Great Falls, MT – (406) 899-2958

March 2019 (Date TBA)

**The Russell: An Exhibition and Sale
to Benefit the C.M. Russell Museum**
Great Falls, MT – (406) 727-8787

March 2019 (Date TBA)

**Briscoe Museum's
Night of Artists Sale**
San Antonio, TX – (210) 299-4499

April 2019 (Date TBA)

**Cattlemen's Western Art
Show and Sale**
Paso Robles, CA – (805) 472-9100

April 2019 (Date TBA)

Scottsdale Art Auction
Scottsdale, AZ – (480) 945-0225

April 2019 (Date TBA)

**Altermann Galleries' &
Auctioneers' Auction**
Scottsdale, AZ – (480) 945-0448

May 2019 (Date TBA)

**Heritage Auctions' &
American Art Auction**
Scottsdale, AZ – (480) 945-0448

Undeniable Allure

A collector's chance trip to Santa Fe ignites a collecting passion for images of the West.

By John O'Hern Photography by Francis Smith

Thomas Davies bought his first painting at the age of 25 for the exorbitant price of \$75 at a 1965 Salmagundi Club auction in New York. He is still collecting and learning and is a respected dealer and scholar. In a profile of his collection in the November 2017 issue of *American Fine Art Magazine* he said, "I find when I'm looking at what's coming up at the auctions or in the galleries, my mind is working on two tracks—looking for something at a good price to take into inventory and also something to keep. Occasionally I'll buy something for sale and want to keep it. I'm partial to Cape Ann paintings and prone to coastal harbor images. They resonate more than perhaps anything else."

Not included in that article was his extensive collection of the art of the American West, equal in many ways in quality and scholarship.

In the early years of his collecting at galleries such as Kennedy and J.N. Bartfield in New York, he was aware of their fine Western inventory but only peripherally. "I was aware of the big names such as Remington and Russell," he says, "but even early on good Western art was always more expensive than the kind of art that represented where I lived. I loved illustration and figurative art but living in the East it took exposure and experience of the Southwest for me to take it



Next to Thomas and Marianne Davies on the hearth is *The Arrow Maker*, an oil by David Mann. The sculpture behind them is *Short Bull*, a bronze by Dave McGary (1958-2013).



The paintings above the cabinets on the left are (left to right), Roy Mason (1886-1972), *Repairing Candles*, watercolor; and Nelson Boren, *Watchin' the Girls*, watercolor. The painting above the fireplace is Gilbert Gaul's (1855-1919), *Archery Practice*, oil. The painting by the fire screen is David Mann's *Arrow Maker*, oil. The three bronze horses on top of the cabinet are *Free Spirits* at *Noisy Water* by Dave McGary (1958-2013). The bronze horse beneath them is *Hazin' the Leaders* by Harry Jackson (1924-2011). On the middle shelf to the right in the cabinet is *Old Glory*, a bronze by Dave McGary. The bronze head above the fireplace is Glenna Goodacre's *Indian Head*. In the shelves on the right are, top to bottom, two Harry Jackson bronze, *The Trapper* and *Pony Express*, and Dave McGary's bronze, *Short Bull*. His bronze *When Lightning Strikes* is on the coffee table. The bronze *Texas Trail Saddle* between the chairs is by Roger Ayres. In the foreground is a bronze, *Where Did They Go?* by Gordon Phillips (1927-1011).

On the left wall are, top to bottom, *Yellow Slickers*, oil by Oleg Stavrowsky; *The Trappers' Campfire*, 1984, gouache by Michael Coleman; and *Taos Wagon*, oil, by Leon Gaspard (1882-1964) on the bottom left; and *Song of Hiawatha*, 1891, by Frederic Remington (1861-1909) on the bottom right. On the facing wall are, top to bottom, *Spanish Mountain Mule*, oil by Clark Hulings (1922-2011); *El Capitan, Yosemite*, 1876, oil, by Gilbert Munger (1837-1903); and, left to right on the bottom row, *In the Crow Camp Little Bighorn*, 1890, watercolor, by De Cost Smith (1864-1939); *Vash Gon, Jicarilla*, a bronze by Alfred Lenz (1872-1926); and De Cost Smith's *Holding the Tomahawk, Dakota Territory*, 1884, watercolor. The bronzes are by Dave McGary (1958-2013) and, from left, are *Four Bears*, *Strike with Thunder*, *Not Afraid of Pawnee* and *Long Soldier*.





On the left, top to bottom, are *Donkey Cart*, oil, by Clark Hulings (1922-2011) and *Muralist at Pottery Mound*, bronze, by Dave McGary (1958-2013). On the fireplace wall is *Enola Gay Bomb Run*, oil, by Craig Koderer. On the table on the left is McGary's *Bear Tracks*, bronze. On the left on the hearth is *Where the Trail Ends*, bronze, by Harry Jackson (1924-2011). Next are McGary's bronze, *Bounty of Grey Hawk* and Harry Jackson's bronze, *Flag Bearer*. Above it is McGary's bronze, *Tools of the Trade*.

more seriously. About 20 to 25 trips to Santa Fe and Albuquerque fueled my interest."

His book, *Collecting Stories: 400 Paintings – 400 Stories*, is more than a catalog of his vast collection. It is a picture of a man of passion and his growth in connoisseurship over time.

In it, he recalls his first visit to Santa Fe. "I have always had a 'hankering' (that's such a good word) for Western art, but living on the East Coast or internationally put me at a disadvantage in keeping abreast of the Western art market."

He continues, "Toward the end of 1980 my family was concluding a two-and-a-half year assignment in Australia and was preparing to relocate to Hamburg, Germany. On our family leave, with two little boys, aged 6 and 8, we flew from Sydney to the United States with a much anticipated stopover in Santa Fe." Impressed by the large oils by Gerald Cassidy (1879-1934) in the lobby of the famed La Fonda Hotel, he "set out to find works by Cassidy and located [a] truly spectacular work on paper, employing a distinctive use of watercolor and hard-point pastel that Cassidy occasionally

used, although almost always for much smaller works." It now commands a wall of his home.

Among the many pleasant surprises in his Western collection is an oil on panel of a man on horseback by Maxfield Parrish (1870-1966) one of fewer than a dozen Western scenes he produced. Davies is blessed with

sticktoitiveness and the occasional dose of serendipity. He discovered a reference to the painting on a chance visit to Kennedy Galleries and asked to see it. The staff discovered that it had been sent to Gerald Peters Gallery in Santa Fe 10 years earlier. He asked the gallery to call the gallery in Santa Fe "and was told it



Plantin' a'
a bronze by
Harry Jackson
(1924-2011).



Top left: The watercolor and hard point pastel is *The Stoic* by Gerald Cassidy (1879-1934). The bronze is *Ready for Battle* by Allan Houser (1914-1994). Top right: On the left are, top to bottom, *Parade Day on Daddy's Horse*, a watercolor by Ray Swanson (1937-2004) and *Totem Pole*, an oil by Gerard Curtis Delano (1890-1972). On the adjoining wall are, from left, *The Next Chief*, an oil by Eanger Irving Couse (1866-1936); *The Orange Blanket*, Taos, an oil by Burt Proctor (1901-1980); and Couse's oil *Dedication to the Sun of a Newborn Child*. Bottom: To the left of the door is *Pink and White Roses*, 1984, an oil by Clark Hulings (1922-2011). Through the doorway is *Navajo Brave*, 1895, charcoal, by Charles Craig (1846-1931). Above the settee on the left is *Surrounded*, watercolor, by Nelson Boren and below it *Aspen in Color*, oil, by Sheldon Parsons (1866-1943). In the center is *Saguenay River Campsite*, 1948, watercolor, by Ogden Pleissner (1905-1983). On the right are, top to bottom, *Carrying the Wood*, 1970, oil, by Clark Hulings and *Taos Night*, 1930, oil, by Frederick Becker (1888-1953).



On the left in the dining room is *Upper Yosemite Falls*, 1874, an oil by Herman Herzog (1832-1932). It hangs above John Coleman's bronze *Four Bears*. In the adjoining room are, clockwise from top left, *Do Ree Tah*, a monotype over etching by Joseph Sharp (1859-1953); *Chief Wolf Robe*, 1899, watercolor, by John Hauser (1859-1915); and *Plains Indian*, watercolor, by Gaspard Latoix (1858-1918).



The paintings above the chairs are (top row, left to right) Frank Tenney Johnson (1878-1939), *His Horse Was Shot Out from Under Him*, oil; Gilbert Munger (1837-1903), *Glacier Lake, Kings Canyon, California*, 1876, oil; Maxfield Parrish (1870-1966), *Rawhide*, 1904, oil; and Dean Cornwell (1892-1960), *The Gold Rush*, oil; (bottom row, left to right) Alfred Brennan, *Cale, The Bravest Apache*, oil; William Acheff, *Rio Grande*, 1995, oil; Herman Herzog (1832-1932), *Desert Cactus*, oil; Acheff's *White Tail Feathers*, 1994, oil; Paul Calle, *The Fur Trapper*, 1984, oil; and Eanger Irving Couse, (1866-1936), *Indian Crouching on Rock*, oil.

was actually still there. I bought the picture at that very moment, for exactly the price that was on it, 10 years previously when it was shipped, and I then went back to work in a minor state of disbelief."

He had known of the Taos Society of Artists in the early years of his awareness of western art. He explains that Eanger Irving Couse (1866-1936) "managed to convey harmony between the Indian and his surroundings, yet portray drama and great dignity in the performance of the most common daily tasks." In 1970, on one of his frequent lunch hour visits to Kennedy Galleries he saw Couse's oil, *Indian Crouching on Rock*. He recounts that his acquiring the piece "was closer to a 'gift' than a purchase, since my good friend on the sales staff said to me, 'You'd better grab this one at \$950.'"

Among the many sculptures by Dave

McGary (1958-2013) in the collection is a highly detailed, spectacularly patinated and painted piece, *Bounty of Grey Hawk*. One of his sculptures is in the National Statuary Hall of the U.S. Capitol. It is of the great Shoshone *Chief Washakie* and represents the State of Wyoming as "a Marine combat artist who turned

McGary said of his work, "The Native American community is so involved with what I do. They see me as a messenger. They know I can teach with my work and document their culture and history the accurate way. Those ties are really the passion and oxygen that fuel my work."

Davies points out a piece among his collection of bronzes by Harry Jackson (1924-2011). *Plantin'*, 1959, is a figural group in a small edition of seven of the burial of a dead cowboy. *The New York Times* described Jackson as "a Marine combat artist who turned

his back on a promising career as an abstract expressionist painter to become a prominent realist artist known for his paintings and bronze sculptures of cowboys and Indians."

In the introduction to the section on "The West" in *Collected Stories*, Davies writes, "The West...probably nothing is more American in American art than paintings of the West....The West is about place more so than style or type of painting. In fact, virtually all types of art have been applied to Western theme material. The undeniable allure of the fact and fiction, the reality and myth of the West has attracted artists who practice every conceivable style of art."

Davies came late to the art of the American West, but has assembled a collection of important pieces that illustrate its allure and the artistic response to it—and he continues to have fun doing it. ▀

The background is a detailed oil painting of a Western landscape. In the foreground, there are dense, dark green bushes with small red and yellow flowers. A path leads through the field towards the middle ground. On the left, a cluster of tall, slender trees stands in a grassy field. In the center, a lone figure on horseback is visible. To the right, a person stands next to a dark horse, and further back, another horse is grazing. A large, conical teepee is partially visible on the far right. The middle ground is a vast, open plain. In the background, a range of rugged, snow-capped mountains rises against a sky filled with soft, white and blue clouds. The overall color palette is warm, with golden light suggesting a sunrise or sunset.

A Witness of the **PAST**

*Major new Albert Bierstadt exhibition
opens June 8 at the Buffalo Bill Center of
the West in Cody, Wyoming.*

by James D. Balestrieri

Albert Bierstadt
1849-1902



Albert Bierstadt (1830-1902), *Wind River Mountains, Nebraska Territory*, 1862, oil on board, 12 x 18½", Layton Art Collection, Inc. at the Milwaukee Art Museum, Milwaukee, Wisconsin. L1897.3. Photographer credit: Larry Sanders.



Albert Bierstadt (1830-1902), *Sierra Nevada Morning*, 1870, oil on canvas, 71½ x 101". Gilcrease Museum, Tulsa, Oklahoma. Gift of the Thomas Gilcrease Foundation, 1955. 0126.2305.

If I were to sum up the history of the art of the American West, I would say that it is the story of a race against time, a race of paint and ink, clay and bronze against progress

and civilization, a nick-of-time thing that quickly ticks over into a too-late thing before morphing at last into myth, nostalgia, fiction and sentimentality. And if I were to choose a single

artist to stand on the fulcrum between the nick of time and too late, that artist might be Albert Bierstadt, whose early, dazzling panoramas, his "Great Pictures" celebrating the vast sweep of the American West, seem, in retrospect, to have been only the opening major chords in a long threnody lamenting a lost artists' paradise.

Albert Bierstadt: Witness to a Changing West, opening at the Center of the West before moving to the Gilcrease Museum, gives viewers a generous helping of the early Bierstadt, providing an important contrast that allows us to fully appreciate the later Bierstadt, the artist whose star was falling somewhat as he aged, and whose subject was evaporating before its painter's eyes.

In an excellent essay introducing the exhibition, Dr. Peter Hassrick's focuses on three of Bierstadt's paintings that feature the buffalo: *Buffalo Trail: The Impending Storm*, an 1869 painting that seems to be a response to the Transcontinental Railroad that bisected the great herds; *Western Kansas*, executed in 1876 for the American centennial; and *Last of the Buffalo*, one of a pair of monumental history paintings commissioned in 1888 and inspired in part by a visit to Buffalo Bill's Wild West Show in Staten Island, New York.



Albert Bierstadt (1830-1902), *Geysers in Yellowstone*, ca. 1881, oil on canvas, 26¼ x 36½". Buffalo Bill Center of the West, Cody, Wyoming, USA. Gift of Townsend B. Martin. 4.77.



Albert Bierstadt (1830-1902), *Big Sandy River-Wind River Mountains*, 1863, oil on board. Buffalo Bill Center of the West, Cody, Wyoming, USA. Collection of W.C. Foxley. 2.57.

In *Buffalo Trail: The Impending Storm* and in *Last of the Buffalo*, the herds are imperiled—in the first by nature; in the second by Native hunters. The buffalo in *Western Kansas*, while not in any immediate danger, seem like something out of a picture postcard, out of a distant, unpeopled past. In all three works, as Hassrick points out, the animals move across a river, a Western avatar, perhaps, of the River Styx and the mythical crossing over from life to death. Extinction and elegy: in Bierstadt the magnificent American bison oscillate between these two states of being.

Western Kansas, as Hassrick points out, “was the center of the western hide trade. In one year alone, 1873,” he writes “nearly a million hides were shipped from its railheads to the East to be used as the mechanical belts that drove insatiable American industry.” The stitched circle of buffalo hide belt that drove the flywheels of the relentless engine of American progress echoes the frenetic cycle of the Industrial Revolution as people figured out how to use nature to subjugate nature, how to extract elements and energy from nature in order to further the taming of the natural world.

One way to look at the three buffalo paintings is to lay an imaginary compass over them, where north is up, south is down, west is left and east is right. In *Buffalo Trail: The Impending Storm*, for example, the dark storm



Albert Bierstadt (1830-1902), *Buffalo Hunt*, 1860, oil on canvas, 33 x 44". Private Collection. Image courtesy Gerald Peters Gallery, Santa Fe, New Mexico.

rolls in from the east, bringing the energy—and, soon after, the electricity—of waves of people, laws, fences, roads, artificial light and cities.

While *Western Kansas* and *Buffalo Trail: The Impending Storm* are not, unfortunately, part

of the exhibition, an 1867 work, also called *Buffalo Trail*, contains the central idea—one you will see in many of his paintings of the period—that Bierstadt wants the buffalo to appear to move from east to west, from life



William Jacob Hays Sr. (1830-1875), *A Herd of Bison Crossing the Missouri River*, 1863, oil on canvas, 36 $\frac{1}{8}$ x 72". Buffalo Bill Center of the West, Cody, Wyoming, USA. Gertrude Vanderbilt Whitney Trust Fund Purchase. 3.60.



Albert Bierstadt (1830-1902), *The Last of the Buffalo*, ca. 1888, oil on canvas, 60 $\frac{1}{4}$ x 96 $\frac{1}{2}$ ". Buffalo Bill Center of the West, Cody, Wyoming, USA. Gertrude Vanderbilt Whitney Trust Fund Purchase. 2.60.



to afterlife as they ford the river, but because he also wants the setting sun to illuminate them from behind as they move from light to darkness, the herd must actually be moving from west to east, into the teeth of a future that will use them until they very nearly vanish from the earth. Wherever the buffalo roam, Bierstadt seems to say, they roam toward doom.

In *Last of the Buffalo*, the herd moves from light into the shadow of an enormous cloud. Sparing none of the carnage of an actual buffalo hunt, dying and dead buffalo—and the bones of their ancestors—litter the plains, while the remnant of the herd attempts to ford the river in a mad dash for an illusory sanctuary. One standing bull pierced with arrows turns on the Indians, staring them down with an anthropomorphic last stand heroism that is utterly futile. Elk and pronghorn antelope and a single fox are caught up in the wild hunt. Symbols of a different, deeper order of wildness, they may well be trampled or killed in the melee. In the central action, a large bull has lowered his head and gored the belly of a white horse—always a premonitory or apocalyptic creature. The Indian on the white horse has his spear raised to deal the death

blow to the buffalo, but all three seem destined to meet their ends in the next few moments. And yet, this is a scene from an imagined past. The buffalo herd is tremendous, almost beyond number; the animals taken by the hunting party constitute a fraction of the total. By 1888, when Bierstadt painted *Last of the Buffalo*, the herds were thin and most of the tribes, especially the horsemen of the Plains, had been relegated to reservations. As Hassrick writes, Rocky Bear, a Sioux leader with Buffalo Bill's troupe, took his people to see this magnificent painting when it—and they—were playing in Paris, so they might know “the glorious past of the redskin” and “the buffalo, when the Indian was master of all he could survey.”

It's worthwhile recalling that the Civil War came at a devastating time for Bierstadt, just as his career was peaking. The internecine War Between the States was a savage, unromantic conflict that turned America's attention away from the West. Bierstadt never quite recovered from it. After 1865, tastes—and, consequently, artists—turned toward Europe, toward genre painting and toward topographical painting as a prelude to expansion and exploitation of the West. Bierstadt's idealized landscapes came under scrutiny and were criticized for being overly romantic.

There are a number of ways of looking at post-Civil War and later Bierstadts. The first is that he was painting what he had seen, felt and lamented: the inevitable transformation of a landscape and an environment from wild and lightly peopled to a human-conquered, civilized, filled space. And so these are paintings of the past, a past even Bierstadt never truly saw. A second way of explaining the absence of railroads and market hunter slaughter—the absence of the presence of whites, in other words—is that, as the Indian and the buffalo become symbols of a lost, mythical balance, a natural spirituality, this—taking a cynical view—becomes the brand of the Western artist. I paint it, you are inspired to visit it, you see its potential, you exploit it, your profits from it buy my romantic paintings of how it used to be. Yet another cycle. Captains of industry and commerce were, after all, Bierstadt's patrons, his bread and butter. To accuse them would be to bite the hand that fed him. Not too long after, by contrast, you see Native Americans responding directly to railroads, telegraphs and modernity in paintings by artists such as Henry Farny and Charles M. Russell.

Another way to look at these works is to see them as advertisements, not for the rapacities of Manifest Destiny, but for their polar opposite—the newly nascent conservation movement in the United States, started by George Bird Grinnell, Theodore Roosevelt and



Napoleon Sarony (1821-1896), Portrait of Albert Bierstadt, ca. 1870, albumen silver print, 4 $\frac{5}{8}$ x 3 $\frac{3}{8}$ ". National Portrait Gallery, Smithsonian Institution, Washington, DC. Gift of Larry J. West.

others. Bierstadt became a strong advocate of preservation in the West, and paintings like these encouraged the establishment of national parks and shed at least some light on the plight of Native Americans.

The history of the United States—in fact, the very idea of America—is inextricably tied to the abundance of the continent.

Striking a balance between extracting what we need—and what we think we need (an important distinction)—from the land, and appreciating and preserving that land that has given us so much is a crucial aspect of the American project and an ongoing struggle. American art has always played a part in this contentious dialogue and Bierstadt will forever remain one of the central players in it. From the afterlife of his own career Bierstadt painted the ghosts of his youth and imagination, and, like some beneficent version of Hamlet's Ghost, helped to set powerful forces in motion that far outlived him. Bierstadt's limned lamentations are part of the American impulse to preserve and bequeath a legacy of natural beauty. 🌿

Albert Bierstadt: Witness to a Changing West

June 8-September 30, 2018; symposium,
June 16, 9 a.m.-5 p.m.

Buffalo Bill Center of the West, 720
Sheridan Avenue, Cody, WY 82414

(307) 587-4771, www.centerofthewest.org



Science *of the* Picturesque

*The Newark Museum showcases the
rugged art of Alpine painting.*

by Erin Rand



Albert Bierstadt (1830-1902), *Western Landscape*, 1869, oil on canvas, 36 x 54 in.
Collection of the Newark Museum. Purchase 1961, The Members' Fund 61.516.



Albert Bierstadt (1830-1902), *Landscape Study, Estes Park, Colorado, Morning*, ca. 1860, oil on paper mounted on canvas, 12¾ x 8¾". Collection of Amy C. Liss



Oenothera albicaulis—prairie evening primrose. Leaves and flowers—Buffalo Park, Rocky Mountains, Colorado, 1896, 16 x 10½", collected by I. Percy Blackman. Newark Museum Science Collection, Gift of E.P. Larkin, 1931, 31.1130.86.

With his renderings of the Alps, Swiss painter Alexandre Calame influenced an entire generation of artists. In the 19th century, Calame's paintings were prominently exhibited in Paris and his prints made their way across the globe, eventually becoming a sort of template for artists to study. His scientific attention to detail—whether it be his analysis of rock formations or the flow patterns of a river bed—served as building blocks dropped into larger landscape paintings. This approach to mountain-scapes was emulated not just by the European artists who studied with Calame, but the American artists who crossed paths with him.

Drawing from its extensive collection of 19th century landscape art, the Newark Museum highlights the connections between American and European alpine paintings in *The Rockies and the Alps: Bierstadt, Calame, and the Romance of the Mountains*. Featuring more than 70 paintings from 40 artists, the exhibition traces progression of mountain paintings from



Climbing Paths in the Yosemite Valley, California, U.S.A., ca. 1894, stereoscope card, 3½ x 7". Collection of the Newark Museum, Gift of Emma A. Widman, 1933, 33.638G16.

the influences of Calame and works of early artists like J. M. W. Turner and John Ruskin to the 20th century camping scenes in the Canadian Rockies of John Singer Sargent.

The exhibition opens with two large works, one a view of Mount Torrent by Calame, the other Albert Bierstadt's view of Yellowstone Western Landscape. Bierstadt traveled to the Alps in



Albert Bierstadt (1830-1902), *Cho-looke, the Yosemite Fall*, 1864, oil on canvas, 34¼ x 27½".
The Putnam Foundation, Timken Museum of Art, San Diego, California, 1966:001.



Alexandre Calame (1810-1864), *Torrent Under the Chamossaire*, ca. 1945, watercolor, 18 x 14½".
Asbjørn Lunde Collection.



Worthington Whittredge (1820-1910), *The Wetterhorn*, 1858, oil on canvas, 39½ x 54".
Collection of the Newark Museum, Gift of Mr. and Mrs. Katzenbach, 1965, 65.143.

1853, and the excursion had an indelible influence on his paintings when he traveled to the American Rockies for the first time in 1859. The trip was one of rugged adventure, and he wrote, "This living out of doors, night and day, I find of great benefit...I do not know what some of your Eastern folks would say, who call night air injurious, if they could see us wake up in the morning with dew on our faces!"

This spirit of exploration was felt by other mountain painters of the American West. "Artists were traveling into uncharted territory, coming back with not just paintings but also specimens of rocks and flora as well as photographs of these hard to access spaces," explains exhibition co-curator Tricia Laughlin Bloom.

A scientific sketch of the *Oenothera albicaulis*, or the prairie evening primrose, collected by I. Percy Blackman, will be shown in the exhibition, which follows in the Newark Museum's long-held practice of displaying art and science together. In 1914, museum founder John Cotton Dana stated on the matter of expanding the scope of the museum's collection

that "art has always flourished where it was asked to flourish, and never elsewhere. If we wish for a renaissance of art in America we must be students and patrons of endeavors which seem humble, but are in truth of the utmost importance, here at home."

The interdisciplinary approach the museum has taken when selecting views of the West also includes acknowledging the Native people who had lived in the region long before Bierstadt and his fellows arrived on the scene. In a large print titled *Ball Players*, George Catlin depicts Native men playing a game which is a precursor to modern lacrosse. "As an artist, he was very careful in his depictions of the indigenous people he encountered when he went West," Bloom says of Catlin.

While the soaring paintings of Bierstadt, Calame and others leave an impression, the exhibition also draws a closer focus on mountain paintings as entertainment. A collection of postcards, stereoscope cards and early photography will show how regular people were first encountering the mountains

of the American West.

In a section of the exhibition titled "Technologies of the Picturesque," views of the Rockies will be shown in a simulated magic lantern show for an immersive viewing experience. As Bloom explains, "We wanted to give people a sense of amazement and awe that the 19th century viewers would have experienced. There's a sense of discovery, but also to think about how artists are major contributors to cultural identity and tied into mass culture."

The Rockies and the Alps will remain on view at the Newark Museum through August 19. 📖

The Rockies and the Alps

Through August 19, 2018

Newark Museum

49 Washington Street, Newark, NJ 07102

(973) 596-6550, www.newarkmuseum.org



AN ACT OF KINDNESS

*Using history as his guide, painter Z.S. Liang presents a
marvelous picture of Sitting Bull in Philadelphia.*

By Dan Corazzi



Z.S. Liang, *Sitting Bull's Kindness*, Philadelphia, 1885,
oil on linen canvas, 40 x 58"

Recently, I had the pleasure of sitting down with Z.S. Liang to talk about his latest historical painting. The subject of which is Sitting Bull, the renowned Chief of the Lakota Sioux Indians.

Sitting Bull, of course, is best known by most for "Custer's Last Stand" and the Battle of the Little Bighorn in 1876. That battle, which pitted the Sioux and Cheyenne Indians against the U.S. Cavalry, resulted in the death of Gen. George Custer and most of the men in the 7th Cavalry. Because of this Sitting Bull is often depicted, in portraits, as a strong warrior—wearing a large headdress or a single feather at the back of his head. So, when I initially saw this new painting, I was naturally intrigued by the way in which Z.S. decided to portray Sitting Bull in this historical setting. That is why even before viewing the painting, if you just hear or see its title, *Sitting Bull's Kindness*, Philadelphia 1885, you immediately have a sense that you are going to experience something very different about Sitting Bull when you see the painting.

To better understand the context of the painting's story, I feel it is important to provide some biographical facts about Sitting Bull, who was born in 1831 with the Lakota name of Tatanka Lyotake (buffalo bull sits down). Early on, because of his courage, intelligence and concern for his people, Sitting Bull became a respected leader of the Lakota Sioux. And as the encroachment of his homeland—by the white man—increased, Sitting Bull worried that the continued contact with non-Indians would eventually diminish the identity of his people and he felt that it would ultimately cause their decline. Despite his concerns, most of Sitting Bull's efforts over the years to protect his people's way of life were more defensive in nature than aggressive. He and his people simply wanted to be left alone to pursue their way of life.

That all changed in 1875 with the discovery of gold in the Black Hills of South Dakota, which resulted in the U.S. Cavalry ignoring a treaty and invading the region that had been set aside for the Sioux and the Cheyenne. Because of this betrayal and because of the continued intrusion, by the white man, into their sacred lands, many of the Cheyenne and the Sioux became angered and they began leaving the reservations. By the spring of 1876 and in total disregard for the government's order—that they must return to the reservations—more than 10,000 Sioux and Cheyenne set up a camp along the Little Bighorn River. Seeing this movement off the reservations, the authorities decided to act. After several failed efforts by the cavalry to force the Native Americans out of the



D.F. Barry (1854-1934), *Sitting Bull*,
ca. 1885, photographic print on cabinet
card, albumen, 5½ x 3½". Library of
Congress Prints and Photographs Division
Washington, D.C. This is one of several
photographs of Sitting Bull that Z.S. Liang
used for his painting.

region, Custer—not realizing that he would be facing more than 3,000 Cheyenne and Sioux warriors—entered the Little Bighorn Valley on the afternoon of June 25, 1876. And the rest, as we all know, is history.

Following the Battle of the Little Bighorn, and although Sitting Bull didn't take part in the actual battle, he and his small band of about 200 Lakota Sioux fled the United States for Canada. But after spending four years there trying to live on meager food supplies, they were starving, so Sitting Bull and his band returned to the United States in 1881. Upon his return, he surrendered to the U.S. Army and he was then kept, for two years, as a prisoner of war at Camp Randall in South Dakota. After his time at Camp Randall, Sitting Bull was allowed to live at the Standing Rock Reservation, in an area between North and South Dakota.

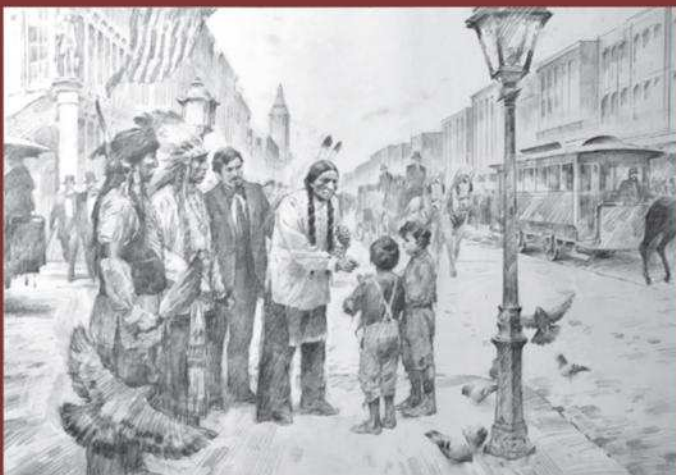
In 1884, Sitting Bull was granted permission to take several trips away from the reservation. On one of those trips he attended a Wild West show in St. Paul, Minnesota, where he saw Annie Oakley performing her shooting skills routine. Sitting Bull was impressed with Annie's shooting and he said that she reminded him of his daughter, so he requested to meet her. Afterward, he asked Annie if he could adopt her and without hesitation, she agreed. Sitting Bull gave her a Lakota name, Watanya Cikala, which meant "Little Sure Shot." He also gave her a pair of



Z.S. Liang, right, discusses his painting with Ernie LaPointe, Sitting Bull's great-grandson.

beaded moccasins as a gift. The following year, Sitting Bull was, again, allowed to leave the reservation to join up with Buffalo Bill Cody's *Wild West Show*. From June 1885 to October 1885, the show toured many of the major U.S. cities, including Philadelphia, where the local newspaper described Sitting Bull as "the celebrated chief of the Sioux Indians." He was even characterized, in another publication, as "someone who was our foe in 1876—but is now our friend in 1885."

When Sitting Bull arrived in the various cities with the *Wild West Show*, he was a very popular attraction, so much so that people would line up to meet and pay him \$2 to get his autograph. During his research for this painting, Z.S. was told by Sitting Bull's great-grandson, Ernie LaPointe, how he learned—from the oral history passed down through his family—that his great-grandfather was shocked by the poverty that he saw in the cities, especially when he saw children begging. Because of this, Ernie said that his great-grandfather gave all the money that he



A rough pencil sketch drawing of *Sitting Bull's Kindness*, Philadelphia, 1885 done on 12-by-17-inch paper.



Top left to right and down: Two Native American models photographed for reference by the artist. Ernie LaPointe models as Sitting Bull, his great-grandfather, for Liang's painting. In the photograph; LaPointe pretends to give children coins; A 12-by-17-inch color study; Drawing on the 40-by-58-inch canvas.



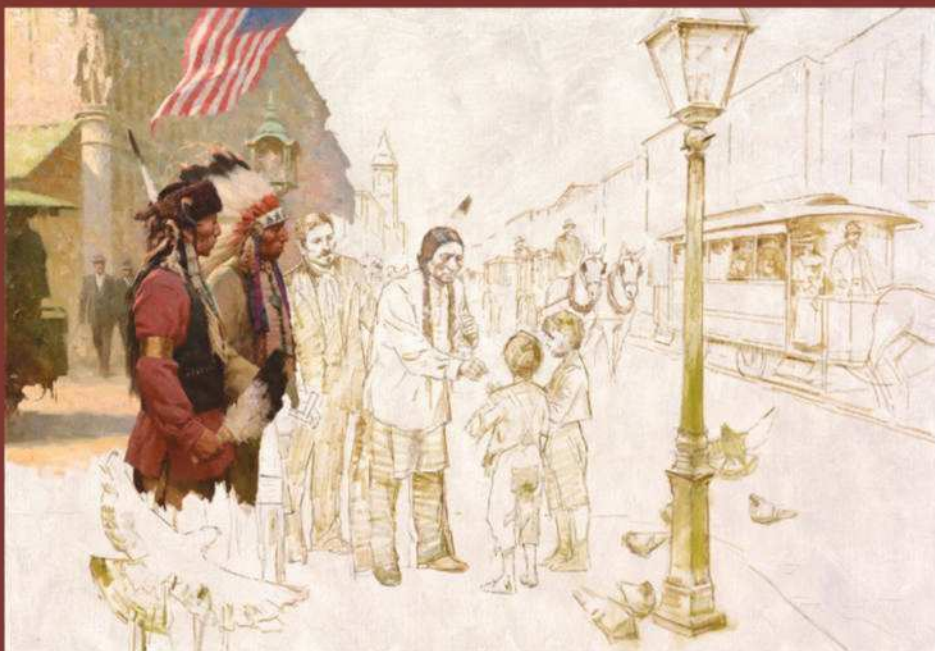
made from those autographs to the “ragged-looking white children” whom he encountered on the streets. Unbeknownst to Sitting Bull, the 1880s was a time of great poverty for many of the newly arrived immigrants who were living in the large cities. That was something Sitting Bull couldn’t fully comprehend because Lakota children were nurtured, always well cared for and they were taught not to be beggars. As a result, LaPointe said that his great-grandfather could never completely understand why the “white people” would neglect their children so badly and allow them to become beggars.

Because the story about Sitting Bull, in this painting, is so different from what we would normally expect, I asked Z.S. how and when he got the idea for doing this type of painting of Sitting Bull. Z.S. said that he met Sitting Bull’s great-grandson in 2009. Afterward he read Ernie’s book, *Sitting Bull: His Life and Legacy*, about his great-grandfather. From reading the book, he learned about Sitting Bull’s compassion for people and about the many acts of kindness that Sitting Bull demonstrated during his entire lifetime. At that point, Z.S. said that a “picture just popped out in front of me.”

Shortly thereafter, he began doing extensive research so he could ensure complete accuracy for all the elements in the painting. Over the next several years, he made return visits with Ernie to learn more about Sitting Bull and to see some personal items that actually belonged to his great-grandfather. Included with those items was a pair of dark blue fennel leggings that is believed Sitting Bull wore in the *Wild West Show*. During one of the visits, Ernie also gave Z.S. a small deerskin bag (as depicted in the painting) like the one that Sitting Bull would have used to carry his money while he was with the *Wild West Show*.

In addition to his visits with Ernie, Z.S. traveled to the research center at the Buffalo Bill Center of the West in Cody, Wyoming, to learn more about Buffalo Bill’s *Wild West Show* and its tour schedule in 1885. He also went to Philadelphia, the setting for the painting, to research information at the Philadelphia Historical Society and to do field studies at the location that was originally called Gentlemen’s Driving Park, where the *Wild West Show* was set up during its 1885 stop in the city. While he was at that site, Z.S. related that he began meditating when a “strong feeling came over me and I suddenly felt as though I was walking over Sitting Bull’s footprints.” After hearing this, I quickly realized that the subject for this painting had a very special meaning for him.

Knowing that he normally spends no more than one year doing research for his historical paintings and because seven years had already passed since he first had the idea for this painting, I decided to ask Z.S. why



The painting begins.



Painting continues on the figures as the artist moves from left to right across the canvas.



The painting nears completion. Notice the large pigeon in flight on lower left; it will be removed before completion.

it had taken him so long to start the painting about Sitting Bull. His response and explanation, I must admit, surprised me. But at the same time, it made me better understand how committed he was to portraying Sitting Bull in a way that honors both his memory and his image.

According to Z.S., this painting took him longer to research than any other historical painting he has ever done in his entire career. "I didn't start the actual painting until now because I didn't feel emotionally ready or adequately prepared to accurately and honestly tell this story," he said. Z.S. also shared with me the fact that, during his long period of research, he had a dream about Sitting Bull and in that dream, he and Sitting Bull made eye contact. Not knowing what to make of his dream and not wanting to be disrespectful to Sitting Bull's memory, he decided to share his dream with Sitting Bull's great-grandson. After hearing the story of the dream, Ernie explained to Z.S. that it was Sitting Bull's way of coming to him and telling him that it was OK to do the painting. Following his visit, Z.S. began doing sketches and drawings, using Ernie as the model of his great-grandfather handing coins to the children whom he saw on the street corner. In 2016,

Z.S. showed his drawings and studies for the painting to Ernie, who immediately approved of the way that his great-grandfather was being portrayed. After seven long years, Z.S. now felt that he was finally ready to start his painting of Sitting Bull.

From all of his research and from his many conversations with Ernie, Z.S. said he learned that contrary to myth, Sitting Bull did not hate white people; and this painting, of Sitting Bull handing out money to some needy children he encountered on a Philadelphia street corner, is his way of showing the world the true kindness and the compassion that Sitting Bull had for anyone who was in need.

Sitting Bull returned to his home at the Standing Rock reservation after the *Wild West Show's* tour ended in 1885. He was not allowed to rejoin the show again, so he remained on the reservation. In 1889, an Indian mystic had a vision that the white man would vanish if Ghost Dances were performed by the Lakota Sioux, who were a broken people by now and who were unhappy with their life on the reservations. The Lakota saw the Ghost Dance as a way of expressing their discontentment with the way in which they were being

treated and as a result, the Ghost Dance movement began to quickly spread across all the reservations. In 1890, because Sitting Bull supported the Ghost Dance movement, some reservation officials became concerned that there would be an uprising by his people, so they decided to arrest him.

On the evening of December 15, 1890, as Sitting Bull was being taken from his cabin by Indian police, a gun fight erupted between a few of his supporters and the Indian police. During the fighting that ensued, Sitting Bull was shot and killed by the Indian police. 🍂

Dan Corazzi is a retired public school superintendent and software company CFO. He is on the board of the National Cowboy & Western Heritage Museum in Oklahoma City, and was recently named the chairman of the Prix de West. He and his wife, Maryann, reside in Doylestown, Pennsylvania. They began collecting Western art a decade ago and their collection now includes works by Bill Anton, Carrie Ballantyne, Greg Beecham, Tom Browning, G. Russell Case, John Coleman, Logan Maxwell Hagege, Z.S. Liang, Paul Moore, Bill Nebeker, Tim Shinabarger and Curt Walters.



Campo Santo, oil on linen, 18 x 30"

Under the Taos Sun

A new retrospective for Taos painter Walt Gonske presents works from across his long and illustrious career.

By Michael Clawson



Walt Gonske's custom paintmobile.



Almost Fall, oil on linen, 26 x 30"



In 1972, Walt Gonske moved permanently to Taos, New Mexico. He would say later, "Moving out there was, without a doubt, the smartest decision I ever made."

At the time, though, there was some slight apprehension. He had come out to visit his sister. "She had packed it in from New York before I did. She came out West with this idea of being a ski bum somewhere. She found the Taos Ski Valley. When I came out to visit her I was struck by the quality of the light, and the electric jump between light and shade. I grew up in New Jersey, and the values were pretty close together, but in Taos it was the exact opposite," Gonske says. "I remember seeing the galleries in Taos and Santa Fe and being pleasantly surprised to see so many places with traditional representational artwork. Everything in New York was abstract and non-objective art. Seeing all this—the light, the people, the art—I fell in love almost right away."

Today, Gonske is still in Taos and is as woven into the cultural fabric as any of the town's most famous residents—Joseph Henry Sharp, Eanger Irving Couse, Ernest L. Blumenschein and other Taos Society of Artists included. Gonske and his work will be celebrated in a new retrospective exhibition opening June 23 at Nedra Matteucci Galleries in Santa Fe. *The Art of Walt Gonske: A Retrospective* will feature more than 40 works that span the artist's long career, including many works from his

own collection. Many pieces in the show will feature Taos and other New Mexico locations, almost all of them plein air works.

"When I go out to paint I generally don't have a place in mind, I just go without really paying attention. And when you're out there a combination of the colors, values and shapes, they just hit you and you have an emotional response," he says. "When I first started painting, for quite a while I was trying to narrow down what's out there, to paint and draw it fairly accurately. After a couple of years I realized I could break those art-school rules a little bit, and really start pushing the values and colors away from the traditional approach. Breaking out of the rules gave me this emotional impulse. After that I couldn't play it straight again. It just felt like copying what was out there. It didn't have the excitement."

By breaking some rules, Gonske's work found a powerful rawness within the American landscape. It's a quality that has persisted in his paintings ever since. Today, as then, his paints are applied with dramatic, precision-guided strokes, and the painterly quality to those brushstrokes is charged with a kinetic energy that jolts off the canvas. The looseness of his work, coupled with the authority of his color, reveal not only an artist at peace with his process and methods, but an artist who takes great pleasure in gazing upon the



Late June in My Garden, oil on linen, 28 x 24"

landscape and translating what he sees in paint with a few brushstrokes as possible.

This looseness was not always part of his painting style. Early on in his career he was an illustrator in New Jersey. "My illustration background is almost totally unrelated to everything that came after. I specialized in men's fashion. I would get a garment one day and they would want the finished product the next. I was using water-based mediums and magic markers," Gonske says, adding that his easel work changed drastically after he started using oils. "I loosened up with the oils, but another thing that changed my perspective was painting out on location. A number of truly great artists were plein air painters, so I naturally went out and bought a French easel so I could start painting outdoors. It was there that the work loosened up, particularly as the sun moved, and I had to paint fast to keep up with it."

The easel was just the beginning, and it paved the way for an even bigger tool—the paintmobile. The first one, a van with an extended fiberglass top, came in 1985. Later versions of the paintmobile were van and truck chassis, some of them purchased directly from Ford with just the front cab, that were customized with boxes large enough to contain a mobile paint studio. "They usually have windows that locked open, and you could see out at what you're painting, with the easel positioned in the back rear where I could see out," he says. "It was set up so I could sleep in it if I needed, but I generally didn't do that because I was staying in hotels—I would treat myself with a hotel. But the paintmobile would keep me out of the wind, rain and snow, which allowed me to keep painting."

The paintmobile took him all over Taos, northern New Mexico and even far beyond, to places like Puerto Peñasco, Mexico, and other coastal destinations. These works are represented in the retrospective, pieces like *Puerto Peñasco*, which shows a clustering arrangement of fishing boats at a pier; *Arched Rock Beach*, in which Gonske paints a gorgeous coastline dotted with large rocks on the shore and in the surf; and *Dry Dock on Mykonos, Greece*, which shows boats beached on a sandy beach in low tide.

Mostly, though, Gonske is known for his New Mexico works, particularly those from Taos, which have sung to collectors for more than 40 years. Not only does he paint the famous New Mexican village, Gonske has become part of its history with his membership in the Taos Six, a collective of painters—Gonske, Ray Vinella Ron Barsano, Rod Goebel, Julian Robles and Robert Daughters—who brought considerable interest to the area once again, generations after the Taos Society of Artists. The group disbanded after the death of several members, but its influence has persisted, as has the influence of Gonske, whose works hearken back to another time and place in Taos.

New Mexico works in the exhibition include *Llano, NM* and *Campo Santo*, which shows a cemetery framed against distance brush and vegetation. "*Campo Santo* is a whole other story there. It's my ace up my sleeve. I've been painting what I'm calling the *Church Series*, and



Middle of March, oil on linen, 30 x 30"

this one is part of it," Gonske says. "I self-published a little booklet with the four parts of the series: churches in the landscape, church facades up close, church interiors and Catholic graveyards. Rod Goebel and I, both of us were with the Taos Six, we were totally unknown and we got this bright idea that if we banded together we could get fame and fortune a little faster. Rod first painted that Campo Santo graveyard, but I loved his painting and it really hit me, so I decided I had to paint it too." The artist adds that he'd like to approach museums with his entire *Church Series*, many of which he's saved for a focused exhibition. "I'm letting *Campo Santo* go, though, a sacrifice to the show," he adds.

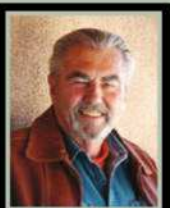
Gonske, who is still a very active painter, says he is thrilled to participate in a retrospective of his work and he's excited to reflect back on his career, his work and the artists he worked with and was inspired by. "We were all united in that we loved Taos and New Mexico," he says. "I think you'll see that in all of our work."

The Art of Walt Gonske: A Retrospective will be on view through July 21. 🍷

The Art of Walt Gonske: A Retrospective

June 23-July 21, 2018

Nedra Matteucci Galleries
1075 Paseo de Peralta, Santa Fe, NM 87501
(505) 982-4631, www.matteucci.com



DAUGHTERS *of the* WEST

By John O'Hern

In the preface to the 1995 exhibition catalog *Independent Spirits: Women Painters of the American West, 1890-1945*, Patricia Trenton wrote, "While Western historians grapple with a 'new' historiography of the American West—rethinking and broadening its scope in terms of race, class, and gender—the production of art by Western women has been virtually ignored. Attention and focus have been directed only toward 19th-century art created by men and toward the stereotypical imagery of the Old West conveyed by their work."

In her introduction to the catalog, Virginia Scharff wrote, "...women artists have worked in what would come to be called the American West as long as humans have inhabited the terrain between the ninety-eighth meridian and the Pacific Ocean. Navajo women wove. Pueblo women made pottery. Pomo women shaped baskets. Between 1890 and 1945 women artists of all kinds worked in the West in great numbers, creating objects so abundant and diverse as to defy facile generalization."

Women artists of the American West working today continue to defy facile generalization. Some celebrate the past, others its living mystical traditions, and others its contemporary political and social realities.

Liz Wolf's sculptures embody a universal spirit in many ways. She says they contain the *anima*, the breath of life. They combine human and animal forms and the magical qualities of many cultures including those of the Native Americans of the Southwest where she now lives. Even her materials are elemental, pit-fired clay.

Of her piece, *New Beginnings*, a bird in a Zen robe contemplating a cherished egg, she writes, "From the cold, dark, quiet sleep of winter I awakened to new beginnings where everything springs to life. I sit back and enjoy a traffic jam of birds in the backyard singing love songs, searching for nesting material and flying every which way. Then one day there is complete silence I don't feel free to move about as I might disturb them. The eggs are laid and being tended to in secrecy."

Julie Bell and her husband, Boris Vallejo, create mystical fantasy art. To familiarize herself with wolves for a book cover commission she visited the Lakota Wolf Preserve where she fell in love with the animals and began to paint more wildlife with the same intensity and passion she brings to

her other work. The dynamic relationships that she portrays among the animals in her paintings attest to their societal instincts and to their being complex creatures rather than simply *wild* animals.

Roseta Santiago refers to the history of hunting wild animals in her painting *Legend of the Trapper's Daughter*. Santiago's paintings evolve organically from observing an admired object or admiring the physiognomy and character of a cherished model. For this painting she took her friend Ty Harris (Diné) to Rio Bravo Trading Company in Santa Fe, "my go-to treasure trove of interesting wearables and vintage silver. The brain-tanned coat caught my eye and then the painting began to create itself." Artist, model and store keeper talked about what the life of a scout might have been like and the character was born.

The contemporary realities of the country's southern border inspire the work of Alice Leora Briggs and Erin Currier.

Briggs has created series of sgraffito drawings and prints moved by the stories and her experience of narco-violence along the border and in Ciudad Juárez. Among her work is a tribute to the U.S. Poet Laureate Mark Strand (1934-2014). She created 12 woodcuts corresponding to the 12 lines of his poem, "The Room." She also collaborated with the journalist Charles Bowden (1945-2014) on the



1. *Manitou Galleries*, *New Beginnings*, pit-fired clay, 6 x 4 1/4 x 5 1/4", by Liz Wolf. 2. *Blue Rain* Gallery, *Legend of the Trapper's Daughter*, oil, 40 x 30", by Roseta Santiago.



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3. Blue Rain Gallery, American Women (dismantling the border) Ill--after Delacroix' "Liberty Leading the People", 60 x 72", by Erin Currier. **4. EVOKE Contemporary, where the farmer sits and stares** (from *THE ROOM: An homage to Mark Strand*), 2016, woodcut with chine collé, 24 x 21", by Alice Leora Briggs. **5. The Legacy Gallery, Protected**, oil, 36 x 48", by Julie Bell. **6. The Brinton Museum, Her Father's Daughter**, colored pencil, 26 x 15", by Carrie Ballantyne.

book *Dreamland: The Way Out of Juárez*. With references to the art historical past she portrays the horrors of the present, a real present with real people that most of us will only experience or become aware of through her art.

Currier travels the world experiencing and

interacting with "its individuals, cultures, and struggles." She celebrates their many cultural heroes in her art—art that is composed from "disinherited commercial 'waste.'"

In *American Women (dismantling the border)* Ill-- after "Delacroix *Liberty Leading the*

People" she also incorporates art historical references. The painting is part of a "new series, *Las Meninas*, which pays homage to classical and modernist masterpieces while addressing contemporary issues that have long compelled my work." In *American Women*



"First Ride," W 16" X H 20" Oil

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Upcoming Show

The Summer Stampede

National Ranching Heritage Center
Lubbock, TX - June 2, 2018

COLLECTOR'S FOCUS

WOMEN ARTISTS



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advertising from various cultures supports the theme of victorious women.

This special collector's focus showcases artwork from some of the country's leading Western artists, as well as the museums and galleries that display their work.

On September 21, **Acosta Strong Fine Art** will celebrate the release of a new book of art by **Evelyne Boren**. The text by Suzanne Deats looks at the artist's half-century long career, detailing her technique, travels and teaching. Boren began her career as a stuntwoman for television and film, and began painting in 1962 while filming on location in the Bahamas. The gallery notes, "Evelyne Boren

is an artist whose bold landscapes have been featured in galleries, magazines and books, this new book will offer her collectors a comprehensive look into her life as successful artist for over 50 years."

Ann Korologos Gallery in Basalt, Colorado, features the work of **Donna Howell-Sickles** and **Paula Schuette Kraemer**. Sickles grew up surrounded by ranching women, which serves as an inspiration for her work. "They could cook lunch at the drop of the hat for 30 people if they had to. No whining," she describes. "A lot of strength and a lot of humor. I knew a lot of happy people. It was a lot of stories and a lot of laughter and it was just fun. I really

needed and wanted that complete Western woman, full of strength, character and humor. Courage. A little bit saucy, a little bit funny. Someone real and multilayered."

Kraemer's series of "family portraits" depicts animals that have become part of the family, framed within the painting. "I decided to make them diplomats or family portraits on the wall, as they become part of our family narrative and story," she says. "They are commemorated with these frames and are brought into our world with the colors."

Opening June 3 at the **Brinton Museum** in Big Horn, Wyoming, is *Carrie Ballantyne Comes Home*, a retrospective of the Wyoming artist's



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7. The Brinton Museum, Katie and Roanie, colored pencil, 20 x 14", by Carrie Ballantyne. **8. Acosta Strong Fine Art, Gathering of Friends Golden Church**, watercolor, 18 x 24", by Evelyn Boren. **9. Acosta Strong Fine Art, March in New Mexico**, oil, 45 x 45", by Evelyn Boren. **10. Acosta Strong Fine Art, Fishing the Chama River**, oil, 46 x 50", by Evelyn Boren. **11. Ann Korologos Gallery, Seeking Inspiration**, acrylic on canvas, 60 x 37", by Donna Howell-Sickles. **12. Ann Korologos Gallery, Who Are You?**, mixed media print, 47½ x 35", by Paula Schuette Kraemer. **13. Rebecca Tobey, Too Little to Fly**, ceramic, 7 x 11 x 5". **14. Sonja Caywood, Racho Rio Rest**, oil on panel, 12 x 12". **15. Ann Korologos Gallery, Family Portrait**, series of 3, mixed media print, 30 x 30" each, by Paula Schuette Kraemer. **16. Rebecca Tobey, Mid-Century Modern**, ceramic, 13½ x 7½ x 8"

portrait art in oil, colored pencil, graphite, conté and charcoal, spanning from the 1980s to present. Known for her representational art, Ballantyne's portraits tell a story about the lives of the people of the American West.

Drawing people and horses came naturally to Ballantyne, and she says "Throughout my youthful explorations and travels, I continued my habit of drawing. It was during one of these adventures, I discovered the representational art of James Bama and began to realize my desired destiny. Portraying individuals in a realistic manner on paper and canvas became a lifetime pursuit and passion." The exhibition remains on view at the museum through July 15.

Wildlife painter and sculptor **Carolyn Mock** notes, "Because artists see themselves as perpetual students, the process of learning is both a motivator and a humbling force in pursuing the mistress artwork that consumes their passion." She draws inspiration from fellow wildlife artist Robert Bateman's quote, "Wildlife art should have the 'ring of truth.'"

Her oil piece *Ascending* features eight mallard ducks in flight.

Cindy Sorley-Keichinger says, "I have a low boredom threshold so nature and its inhabitants, are perfect subjects that inspire me with their beauty and variety. It is never the same two days running, and I like bringing that to the public." Sorley-Keichinger's animal subjects range from goldfinches and calves to cougars, and landscapes are also part of her oeuvre.

"Watching cows and calves in the field makes a day of pure joy for me. I thrill when they spy me and display their temperament," says California-based artist **Daria Shachmut**. "An uplifted head reveals curiosity, a backing up

stance or move closer to its mother reveals a cautious personality. Another moves languidly into the sunlight to bask in its warmth. They are sentient beings and as unique as we are. I feel at one with the world and privileged to be in their midst."

Enid Wood is represented by Texas-based galleries Artworks in Austin; Art Connections in La Grange; Mosaic

Art & Home in Smithville; and The Gallery at Round Top in Round Top. Of her work, she says, "Color excites me. Art is an incomparable way of sharing joy with others." Her pastel *Barn* brings out the bright blues and greens in a rustic scene. Raised along the Gila River in New Mexico, **Ja'Neil Anderson** creates her oil paintings because she is motivated by the life she



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17. Susie Gordon, *Final Round*, oil on canvas, 16 x 20" **18. Cindy Sorley-Keichinger, *The Leading Edge*, acrylic, 9 x 12"** **19. Rebecca Tobey, *Reunion*, ceramic, 19¾ x 15½ x 8¼"** **20. Cindy Sorley-Keichinger, *I'm Watching You*, acrylic, 9 x 12"** **21. Daria Shachmut, *Straw Baby*, oil on canvas, 18 x 14"** **22. Cindy Sorley-Keichinger, *Safe*, acrylic, 5 x 7"**

lives on her and her husband's cattle ranch, and the results come from her heart. Anderson hopes to bring a memory of the viewer of her work either in their present life or a story that they have heard from an older generation. Viewers will also see many strong women portrayed in her work. Her work will be at the *Summer Stampede Show* at the National Ranching Heritage Center in Lubbock, Texas, June 2.

Judith Durr is a registered member of the Choctaw American Indian tribe and an internationally recognized Native artist. She preserves the American Indian legacy and romance through her oil paintings, and her attention to detail creates the illusion of realism. She was recently commissioned by the Choctaw Nation to create an original painting for installation in the Chief's Suite of the Choctaw Nation's new headquarters in

"When looking to buy a piece, make sure you love it and that it strikes a chord with you. Either with a memory, a feeling, or whatever. But it should feel like you belong to each other. Then you will never tire of it and will enjoy it for many years to come."

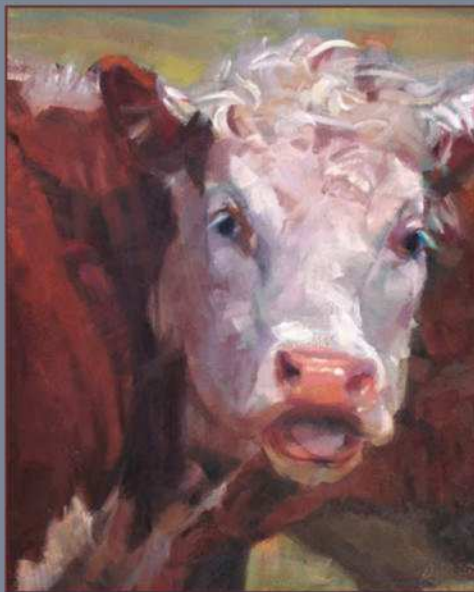
— Cindy Sorley-Keichinger, artist

Durant, Oklahoma.

Painting en plein air, **Julia Munger Seelos** captures scenes from the American West.

Ribbon of Green was painted on location in Escalante Canyon, and she notes, "The Escalante

River has cut through the red sandstone leaving towering cliffs and mesas, bringing life-giving water to the desert. From my perch high above the canyon, the willows appeared as one continuous river of vibrant greens."



WINDY DAY 20 x 16" OIL ON CANVAS

DARIA SHACHMUT

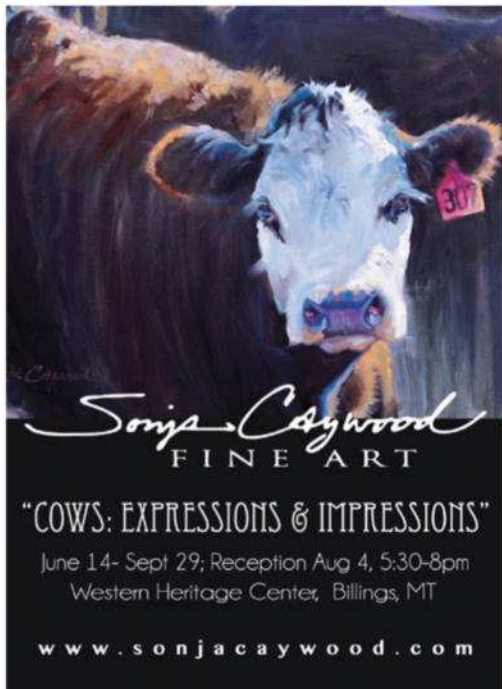
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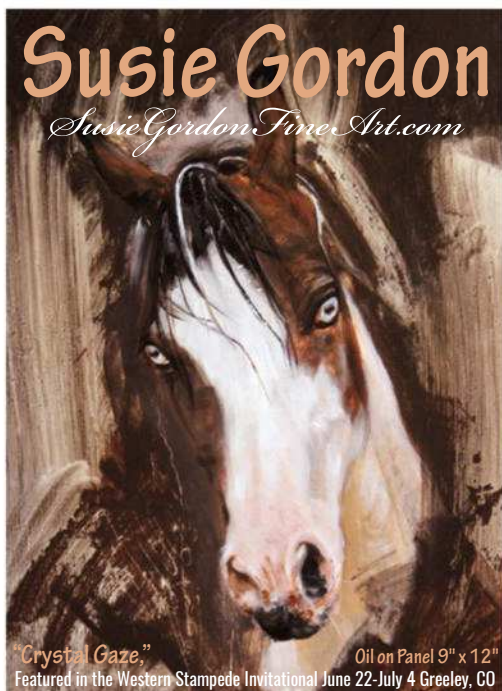


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Oil on Panel 9" x 12"

Featured in the Western Stampede Invitational June 22-July 4 Greeley, CO

COLLECTOR'S FOCUS

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23. Daria Shachmut, *Sunlight and Shadow*, oil on canvas, 16 x 20" **24. JaNeil Anderson**, *Lace and Leather*, oil, 23 x 16" **25. JaNeil Anderson**, *Ready to Rumble*, oil, 24 x 18" **26. Pam Bunch**, *Shawn and Razzle*, oil, 20 x 16" **27. Judith Durr**, *Sacred Circle*, *Good Smoke*, oil, 8 x 10" **28. Pam Bunch**, *Gunner Flushing Birds*, oil, 20 x 16" **29. Judith Durr**, *Warrior's Song*, oil, 8 x 10" **30. Julia Munger Seelos**, *Lunchtime*, oil, 12 x 12" **31. Lexi Sundell**, *Fallen Moon*, acrylic on canvas with painted gallery wrap edges, 52 x 46" **32. Kate Aspen**, *Navajo Belle*, with vintage sterling Navajo bells **33. Oklahoma Lady Artists**, *Good Spring*, oil, 24 x 24", by Skip Thompson. **34. Oklahoma Lady Artists**, *Reflection*, oil, 24 x 12", by Storm Strickland.

Kate Aspen's *Red Necklace* series tells the story of the Santa Fe Chief, one of the named passenger trains of the Atchison, Topeka and Santa Fe Railway. Its route through the Wild West thrilled passengers, who might catch a glimpse of buffalo or cowboys along the tracks. "With stops in Albuquerque, Gallup, Winslow and Seligman New Mexico passengers could disembark and purchase Native wares like turquoise and silver jewelry. This jewelry, made of pre-cut turquoise and pre-measured silver pieces is called Fred Harvey jewelry," Aspen describes. Her necklaces are made of vintage trade beads

and other Harvey-era treasures. *Navajo Belle* features vintage sterling Navajo bells that tinkle softly when the wearer walks, and *High Noon* features a sterling profile of a cowboy with many six-shooter, ropes and saddle charms.

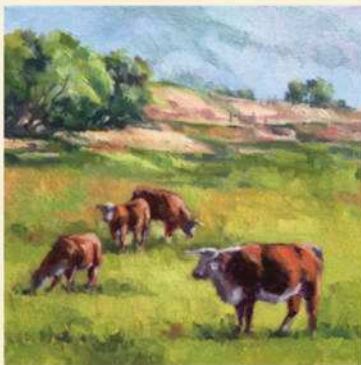
"As an artist I am deeply inspired by the way light reveals rhythms of shape, color, and value in everything I see, because it is those visual rhythms that convey mood, story, object, and moment. I love the task of capturing and sharing these moments in all types of subject matter with my viewer," says **Kate Mueller**. "Painting the way that light

reveals mood and emotion, how color focuses our attention in the distance or foreground, or how lights and darks jumbled together magically portray the beauty of familiar objects...this is the joyful task I pursue in every piece. I consider it a privilege to share my vision and create original works of art that will bring joy and beauty to the lives of my collectors."

Lexi Sundell's new series, *Color Songs*, offers a vibrant collection of contemporary wildlife paintings with animals and birds serving as totems for the human spirit. The artist is inspired by a full spectrum



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of extravagant color. She paints glowing intersections of light that illuminate abstract geometric shapes, forming unlikely environments for the animals. Moons often multiply in her work, reminding us that just as the moon only reflects the light the sun brings, a painting only reveals what the viewer brings to it. Sundell is represented by Creighton Block Gallery.

With deep Texas roots, **Pam Bunch of Lee Bunch Studio Gallery** incorporates Texas landscapes into her paintings of ranching heritage, cowboy life and animals of the West. "My passion to paint keeps driving me to produce better quality with each painting," she says. Upcoming shows include *The Stamford Art Show* July 4 through 7 at the rodeo grounds, and *The Party Art Sale and Exhibit*, September 16 through October 31, at the Museum of Western Art in Kerrville, Texas.

"Select the paintings that most resonate with your being. When you do so, the paintings will transform the space where you hang them, uplifting your spirit on a daily basis, often in surprising ways."

—Lexi Sundell, artist

"I continue to be fascinated by shapes and patterns in my work and find myself working to make it more intricate," says sculptor **Rebecca Tobey**. She adds, "The addition of surgical scalpels to my arsenal of tools has allowed me to cut very delicate shapes out of

my ceramic animals. When I glaze the interior of them with vibrant red glaze, I add another dimension to the work. I like the layers of patterns and designs which draw me into the piece as I create it. It's the process of creation that lures me back to the studio, and I can't

COLLECTOR'S FOCUS

WOMEN ARTISTS



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35. Julia Munger Seelos, *Ribbon of Green*, oil, 14 x 18" **36. Lexi Sundell, *Glorious Morning*, acrylic on canvas with painted gallery wrap edges, 48 x 60"**
37. A group of necklaces by Kate Aspen. 38. Kate Mueller, *Dainty*, oil on linen, 12 x 9" **39. Kate Aspen, *High Noon*, black onyx, Navajo silver, turquoise and Harvey era sterling artifacts** **40. Enid Wood, *Barn*, pastel, 12 x 16"** **41. Lexi Sundell, *The Sassy One*, acrylic on canvas with painted gallery wrap edges, 36 x 48"** **42. Kate Mueller, *Afternoon Snack*, oil on linen, 9 x 12"** **43. Carolyn Mock Art Gallery, *Ascending*, oil, 24 x 48"** **44. Carolyn Mock Art Gallery, *Dancer*, bronze, 10½ x 9 x 6½"**

FEATURED ARTISTS & GALLERIES

Acosta Strong Fine Art

640 Canyon Road, Santa Fe, NM 87501
(505) 982-2795, www.acostastronggallery.com

Ann Korologos Gallery

211 Midland Avenue, Basalt, CO 81621
(970) 927-9668, www.korologosgallery.com

Blue Rain Gallery

544 S. Guadalupe Street, Santa Fe, NM 87501
(505) 954-9902, www.blueraingallery.com

The Brinton Museum

239 Brinton Road, Big Horn, WY 82833
(307) 672-3173, www.thebrintonmuseum.org

Carolyn Mock Art Gallery

(918) 333-0748, cmockart@aol.com
www.carolynmockart.com

Cindy Sorley-Keichinger

(780) 847-2294, goldfarm@telusplanet.net
www.goldenstudio.com

Creighton Block Gallery

Big Sky Town Center, Big Sky, MT
(406) 993-9400, www.creightonblockgallery.com
cmathews@creightonblockgallery.com

Daria Shachmut

Carmel, CA, (925) 324-6884
www.dariashachmut.com

Enid Wood

(512) 629-1116, www.enidwood.com

EVOKE Contemporary

550 S. Guadalupe Street, Santa Fe, NM 87501
(505) 995-9902, www.evokecontemporary.com

JaNeil Anderson

Red Rock, NM, (575) 542-9752,
janeil.anderson56@gmail.com
www.janeilanderson.com



41



42



43



44

imagine what my life would be like without this exciting work." Tobey recently won Best in Show for sculpture at the *Cowgirl Up!* show at the Desert Caballeros Western Museum in Wickenburg, Arizona.

"The ranch girl in me knows this steer's pelvis is incorrect for this position," says **Sonja Caywood** of her painting *Rancho*

Rio Rest. "The artist in me is learning to overlook minor flaws as I strive to create interest and evoke emotion through colorful, painterly strokes rather than to "tell all" with tight realism." This was the inspiration for Caywood's quick draw at the recent *Cowgirl Up!* show.

Susie Gordon's artwork is centered on

her Christian faith. Artist Rien Poortvliet once said, "To show what the Good Lord has Made," which sums up Gordon's passion for creating and recreating times past of rural everyday life. She is particularly fond of equine subjects, as seen in *Final Round*, where three horses are depicted pulling a tractor. 🐾

Judith Durr

(480) 620-3849, judithdurr@yahoo.com
www.judydurr.50megs.com

Julia Munger Seelos

Redwood City, CA, (650) 743-6346
julia_seelos@yahoo.com, www.juliaseelosgallery.com

Kate Aspen

160 S. Oak, Sisters, OR 97759, (541) 549-6950
kasper@aceweb.com, www.facebook.com/cowgirlresale

Kate Mueller

(920) 969-0551, kmuellear@new.rr.com
www.kmuellear.com

The Legacy Gallery

7178 E. Main Street, Scottsdale, AZ 85251
 (480) 945-1113, www.legacygallery.com

Lexi Sundell

P.O. Box 1082, Ennis, MT 59729, (406) 682-5243
lexisundell@gmail.com, www.lexisundell.com

Manitou Galleries

123 W. Palace Avenue, Santa Fe, NM 87501
 (505) 986-0440, www.manitougalleries.com

Pam Bunch

Lee-Bunch Studio Gallery, 100 W. Greenwood,
 Del Rio, TX 78840, (830) 774-3456
pambunch65@aol.com
www.leebunchstudiogallery.com

Picture This Gallery

(800) 528-4278, www.picturethisgallery.com

Rebecca Tobey

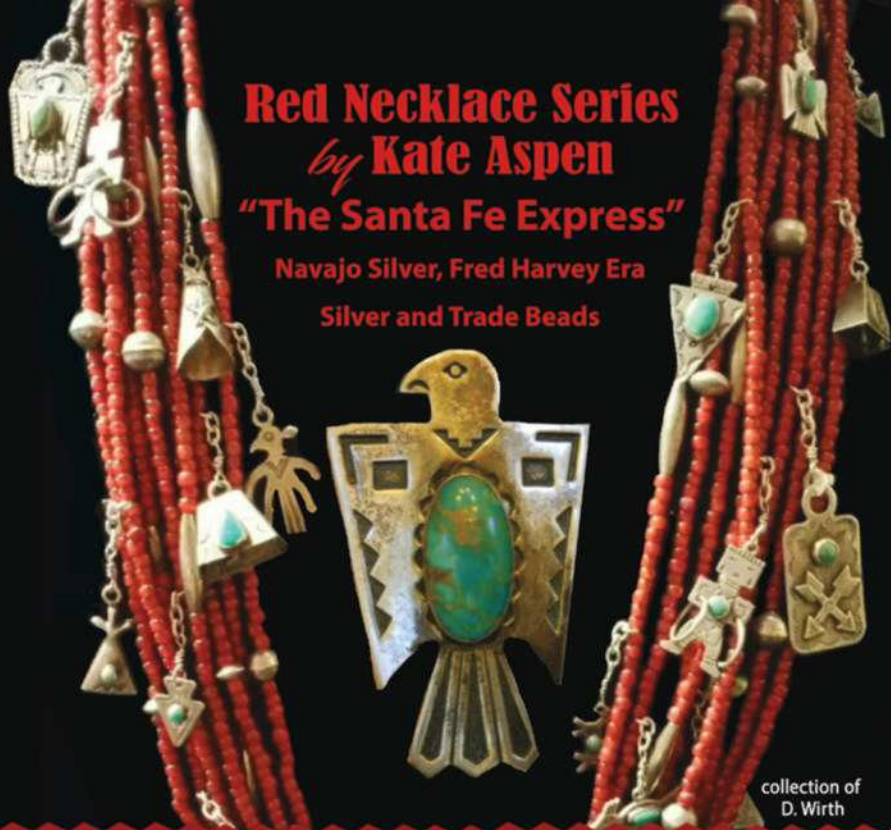
Santa Fe, NM, (505) 603-5767
rutobey@yahoo.com, www.rebeccatobey.com

Sonja Caywood

P.O. Box 83, Dayton, WY 82836, (307) 751-8216
sonja@sonjacaywood.com, www.sonjacaywood.com

Susie Gordon

Bolivar, OH, (330) 874-3378,
worldwithoutend72@gmail.com
www.susiegordonfineart.com



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Carolyn Mock

COMMISSIONS & ORIGINALS

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carolynmockart.com

ASSOCIATE MEMBER
WOMEN ARTISTS OF THE WEST (WAOW)

ASSOCIATE MEMBER
AMERICAN PLAINS ARTISTS

"Fall Glory" 48" x 36" Oil

DARCIE PEET

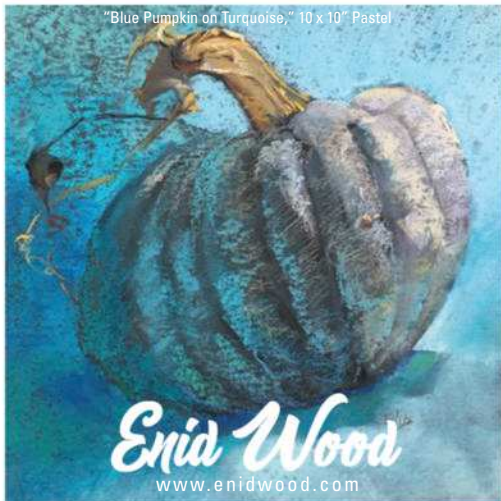


Hike to the Sun 34 x 34 oil

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GALLERIES AND EVENTS
darciepeet.com facebook.com/DarciePeet

"Blue Pumpkin on Turquoise," 10 x 10" Pastel



Enid Wood
www.enidwood.com

Art Connections Gallery
123 N Main St, La Grange, TX 78945 | 979-206-2222

Upcoming Shows

July 2018
Fayette County Views

October 2018
Allsorts: Square format abstracts,
florals, still life & skies



State of the Art:

OKLAHOMA

The state of Oklahoma is a treasure trove of cultural diversity, with more than 25 Native languages spoken—including Choctaw and Cherokee—carrying an important history that tells the stories of indigenous peoples, early settlers and European explorers. Today, it continues to tell those stories in many ways, from the splashes of Native American and Western culture on the streets of Oklahoma City, Tahlequah and others, to the cultural festivals and galleries that reflect the wild persona of the West.

Oklahoma City is particularly rich with arts

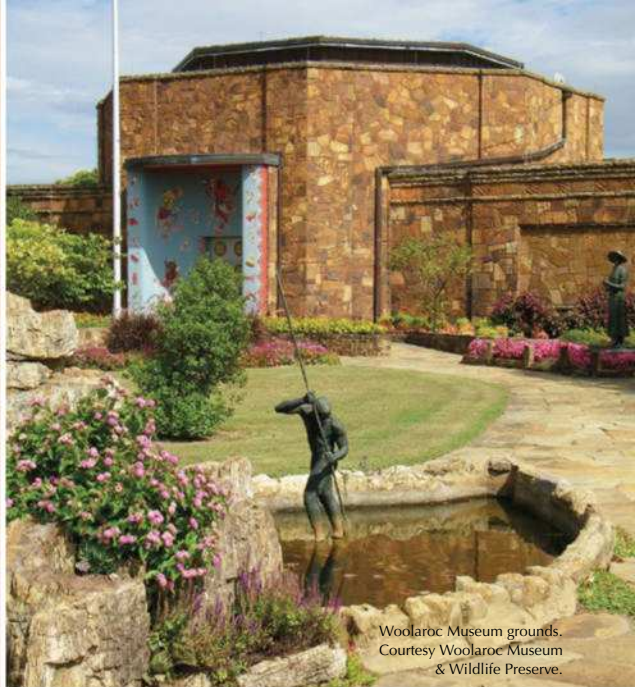
and culture, including the 89-year-old Paseo Arts District, home to more than 20 galleries and more than 80 artists' studios. The *Paseo Arts Festival* takes place every year on Memorial Day weekend and brings with it nearly 100 visual artists, dozens of musical performers and a smorgasbord of culinary options. Also in the state's capital, commonly shortened to OKC by residents, is the Bricktown District, a huge entertainment and shopping area and a neighboring park that is home to Paul Moore's *Centennial Land Run* monument, a 365-foot-long series of life-and-a-half-sized bronze

monuments. More than 40 figures, as well as horses and covered wagons, depict the 1889 race to claim Oklahoma land. Early work on the monument started in 2000 and continues still today as new figures are added. Exhibit C gallery, also located in the Bricktown district and owned by the Chickasaw Nation, exhibits the work of Chickasaw and other Native American artists.

Known as the state capital's "rite of spring," the *Festival of the Arts* is one of the most widely celebrated arts events in the state, bringing in about 750,000 attendees each year.



A museum guest in front of James Earle Fraser's *End of the Trail* monument at the Cowboy & Western Heritage Museum. Courtesy Lori Duckworth/Oklahoma Tourism.



Woolaroc Museum grounds. Courtesy Woolaroc Museum & Wildlife Preserve.



The interior of the Sam Noble Museum.

Dozens of art museums breathe life into the culture of the state as well. In June, the National Cowboy & Western Heritage Museum will host the *Prix de West Art Exhibition & Sale*, which will showcase more than 300 works from some of the most respected Western painters and sculptors. Also held at the museum in October is *Cowboy Crossings*, an exhibition and sale featuring Cowboy Artists of America and the Traditional Cowboy Arts Association. *Cowboy Crossings* celebrates Western culture through painting, sculpture, silversmithing, saddle making and leather braiding.

In Bartlesville, the Woolaroc Museum, a 3,700-acre working ranch and wildlife preserve, houses an extensive collection of Western artwork and Native American relics, and in Tulsa the Gilcrease Museum thrills visitors with its massive collection of Western and Native art. In Norman, the Fred Jones Jr. Museum of Art shows Western major artwork on the campus of the University of Oklahoma. Throughout this special section, readers will gain insight into some of the leading artists, galleries and arts organizations across the state including **Carolyn Mock**, **Charles**

Pierce, **Cherokee Art Market**, **Helen F. Howerton**, **James W. Bruce**, **Oklahoma Lady Artists** and **Patsy E. Lane**.





Clockwise from top:

Charles Pierce,
Wind River Canyon, acrylic on paper, 12 x 16"

Charles Pierce,
Moon Dancer, acrylic on paper, 16 x 12"

Charles Pierce,
High Plains, acrylic on paper, 12 x 16"

Charles Pierce

www.charlespierceart.com
charlespierceart2@gmail.com

Born in Idabel, Oklahoma, self-taught artist
Charles Pierce is a member of the Paseo

Arts Association and a registered artist with the Choctaw Nation of Oklahoma. Having started painting in high school, the artist cites the Mark Rothko Chapel in Houston as the spark that changed the way he viewed abstract art and color. Currently, Pierce is

working on two new series titled *The Rider*, depicting the Native American horse and rider; and *Tipi*, a series of works illustrating tipis on the Plains. A YouTube video titled "The Art of Charles Pierce" includes paintings from *The Rider* series.

James W. Bruce

(405) 607-7000

www.jwbruceart.com

James W. Bruce Jr. has had a lifelong love of painting and collecting art. Influenced by the great American tonalist painters, Bruce works to achieve a poetic artistic vision—paintings which exhibit harmony, a subtle and reserved color range and a variety of edges. For Bruce, the artistic journey has been learning how to “paint what [he] sees.” He seeks to expand his understanding of the craft, through painting his surroundings and the objects within them, whether still life pieces or landscapes. Bruce is a signature member of Oil Painters of America and a member of the board of directors. He is also a member of the Salmagundi Club, the Oklahoma Art Guild and a signature member of the Oklahoma Society of Impressionists. He has exhibited in numerous shows including the Gilcrease Museum’s *American Art in Miniature*, Oklahoma Art Guild, Oil Painters of America and a two-man show at the Salmagundi Club. His paintings have won numerous awards, including selection as one of the Top 100 in the 2010 Arts for the Parks.

James W. Bruce,
Tonita's Pot, oil on
linen, 20 x 16"



James W. Bruce, *The Original Blue Suede Shoes*,
oil on linen, 20 x 24"



James W. Bruce, *The Lily Pond*, oil on linen, 18 x 24"



Above:
Freda de Odis,
Before the Storm,
oil, 12 x 24"

Left:
Sandy Ingram,
Spectators, oil,
12 x 24"

Below:
Linda Bayard, *A Matter of Taste,*
bronze sculpture,
16 x 26 x 9"



Oklahoma Lady Artists

(580) 320-1877
www.oklahomaladyartists.com

Oklahoma Lady Artists (OKLA) comprises a group of Oklahoma women artists who joined forces in 2007 to promote talented women artists throughout the state. OKLA members include **Skip Thompson, Linda Bayard, Sandy Ingram, Freda de Odis** and many others. The group is diverse in their artistic expressions, which includes sculpting and painting, utilizing a variety of mediums. Oil, watercolor, acrylic, pastel and clay are the artists' chosen mediums, but their subject matter includes everything from

Western wildlife, landscapes, portraits, still lifes and anything else that "speaks" to them. Inspiration for the group can come from appealing scenes, a memory, a combination of colors and values—or inspiration can come simply out of the blue.

The artwork of OKLA members can be viewed at a variety of venues, but most are shown at Our Favorite Place Gallery in Eufaula, Oklahoma, as well as the Good Springs Artist's Gallery, a new gallery in Tishomingo. To view artwork online and for artist contact information, visit www.oklahomaladyartists.com.





Carolyn Mock, *Evening Descent*, oil, 24 x 36"

Carolyn Mock

(918) 333-0748, cmockart@aol.com
www.carolynmockart.com

Associate member of both the Women Artists of the West (WAOW) and American Plains Artists, **Carolyn Mock's** work remains true to real life or, as wildlife artist Robert Bateman put it, has "the ring of truth." Growing up in mostly rural areas of Oklahoma, she has a deep respect for her subjects, which include all manner of wildlife from birds of prey and songbirds to bison, elk, horses and wolves. "Paintings evolve from a word, a thought or a photo I took—something I saw or heard," says

Mock. Upcoming exhibitions featuring Mock's artwork include the WAOW 48th annual show as well as a three-woman show with Elaine Lierly Jones and Burneta Venosdel in Newton, Kansas, in the fall.

Helen F. Howerton

(918) 494-5994, hfhowerton@aol.com
www.howertonart.com

A personal response to the natural world is reflected in **Helen F. Howerton's** paintings, capturing glimpses of nature and moments in time. Each original piece is inspired when witnessing animals, birds and the beautiful

world we inhabit. Howerton's goal is to give the viewer pause to enjoy nature without technology blocking the view. A Master Signature Member of Women Artists of the West, Howerton recently started incorporating the palette knife into her painting process, creating additional depth and texture while appearing more impressionistic. Upcoming shows for Howerton include *Art of the Plains* from June 28 to August 5 in San Angelo, Texas, and the *Women Artists of the West 48th National Juried Exhibition, Tallgrass Rendezvous*, from September 20 to November 4 in Bartlesville, Oklahoma.



Far left:
Helen F. Howerton,
Hey! Where's the Milk?,
acrylic on
canvas,
14 x 18"

Left:
Carolyn Mock,
Bad Attitude,
bronze,
14 x 14 x 6"



Berdine Begay works at her loom.

13th Annual Cherokee Art Market

Sequoyah Convention Center
at Hard Rock Hotel & Casino
777 W. Cherokee Street, Catoosa, OK 74015
(918) 384-6990
www.cherokeeartmarket.com

The *Cherokee Art Market* is one of the largest Native American art shows in Oklahoma, featuring 150 elite Native American artists from across the nation. More than 50 tribes are represented at the annual event, with featured artwork available for purchase. Pieces include beadwork, pottery, painting, basketry, sculptures and textiles. The 13th annual *Cherokee Art Market* will be held October 13 to 14 in the Sequoyah Convention Center at Hard Rock Hotel & Casino Tulsa from 10 a.m. to 5 p.m. Admission is \$5 per person. An opening reception will be held in the Sky Room on Friday, October 12, at 7 p.m. to welcome the *Cherokee Art Market* artists and guests. Artists will compete for \$75,000 in overall prize money awarded across 22 categories. The public is welcome to attend the awards reception for \$25 per person and tickets are available for purchase at the door. The *Cherokee Art Market* also features cultural demonstrations in jewelry, katsina doll



Patsy E. Lane, *Feeling Lucky Today?*, bronze, 13 x 29 x 15"

making, hand and loom weaving, and pottery. Demonstrations are open to the public from 11 a.m. to 4 p.m. each day.

Patsy E. Lane

14524 NW 3525, P.O. Box 26
Konawa, OK 74849
(580) 925-3785, (580) 925-3556

While artist **Patsy E. Lane** has been working in oil for years, for the past two decades clay has been her primary storytelling method. The Oklahoma Lady Artists member enjoys



Jane Osti pot at the *Cherokee Art Market*.

painting both Western scenes and wildlife but mainly sticks to telling wildlife tales. "I try very hard to create action, movement or a mood with [my] materials," says Lane. "Nothing pleases me more than seeing someone reaching out to touch the bronze because it creates an emotion." Lane is participating in the Red River Valley Museum show in Vernon, Texas, during the summer and has a show beginning June 6 at the Vault, located in Pauls Valley, Oklahoma. 🐾

Hitt
 Karen Ann Hitt
 An Original Hitt



First Snows First Light

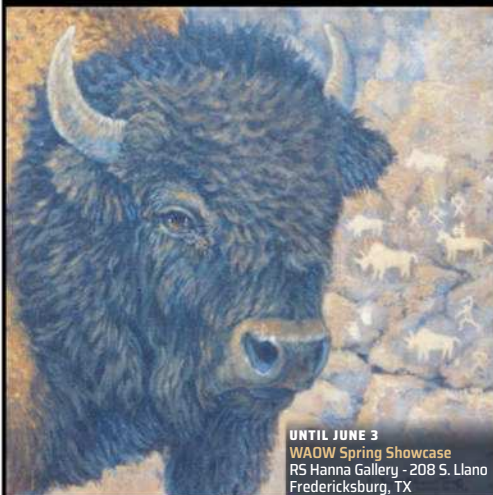
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Helen F. Howerton

WAOW Master
 Signature Member



Cultural Symbols of American History
 14" x 14" Acrylic

UNTIL JUNE 3
 WAOW Spring Showcase
 RS Hanna Gallery - 208 S. Llano
 Fredericksburg, TX

JUNE 28 - AUG 5
 American Plains Artists
 33rd Annual Exhibition
 San Angelo, TX

SEPT 20 - NOV 4
 WAOW 48th National Exhibition
 Bartlesville, OK

hfhowerton@att.net
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 www.howertonart.com

"A Story Teller With Clay"

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 Sculpture Society and Oklahoma Lady Artists

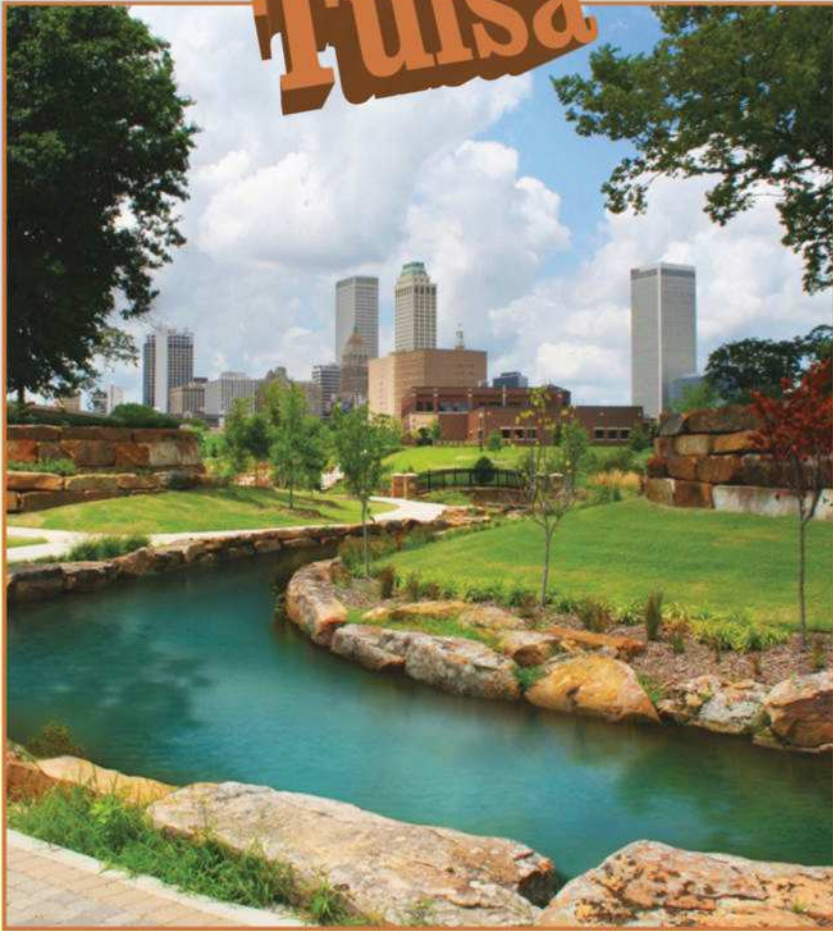


"FLIGHT", 13" x 13" x 8"

PATSY E. LANE

14524 NW 3525, PO Box 26, Konawa, OK. 74849
 (580) 925-3785 | (580) 925-3556

Tulsa



Tulsa, Oklahoma, has a vibrant, colorful art scene teeming with history and burgeoning artists.

Tucked into the northeastern corner of the state, Tulsa is a hilly region of greenery and woodlands, nestled between the rim of the Great Plains and the base of the Ozark Mountains.

A Tulsa treasure, the Brady Arts District downtown is known for its diverse dining, music, performing arts and visual arts space. The Philbrook Museum of Art, an integral part of the art world in Tulsa, showcases more than 8,500 works of art at their main location on Rockford Road, as

well as contemporary art at their downtown location, which opened five years ago. The stunning Philbrook Gardens at the original location covers 25 acres of gorgeous greens and rippling ponds and remains a cultural icon in the city.

Neighboring the Philbrook's satellite location downtown, the Woody Guthrie Center, a public museum, houses the archives of the Oklahoman folksinger, preserving his art, writing and songs. Encouraging creativity and artistic expression in youth, the Woody Guthrie Center is also an educational facility that provides resources and lesson plans for school teachers, as well as after-school music programs.

The Tulsa Artist Fellowship, initiated three years ago, is a year-long residency offering visual artists—and now writers—the opportunity to explore their creativity and produce original work by providing them with living quarters, studio space and a stipend. The program was established and is funded by the George Kaiser Family Foundation, which helps support a variety of social services and arts organizations throughout the community, including the Woody Guthrie Center.

Downtown Tulsa is home to a number of other art museums, galleries and organizations, including the Tulsa Artists' Coalition (TAC) Gallery, a non-profit organization supporting upcoming and established artists; 108 Contemporary, showcasing fine art in a variety of mixed

media including paper, glass, fiber and metals; and the Alexandre Hogue Gallery of Art at the University of Tulsa. In the spring, visitors can attend the *Tulsa International Mayfest*, an indoor/outdoor exhibition and invitational gallery, celebrating local artists working in oil, photography and other mediums.

Northwest is the **Gilcrease Museum**, which houses one of the nation's most extensive collections of Western art, as well as rare documents, books and maps related to the history of the American West.

In this special section, readers can gain additional insight into the **Gilcrease Museum** and its place within the rich and historic culture of Tulsa. 🏠



MAP DATA © 2018 GOOGLE

GALLERY LISTING

ALSO IN TAOS (OFF MAP)

- 1 108 CONTEMPORARY
108 E. Mathew B. Brady Street, Tulsa, OK 74103, www.108contemporary.org
- 2 AMERICAN THEATRE COMPANY
308 S. Lansing Avenue, Tulsa, OK 74120
www.americantheatrecompany.org
- 3 ARTS & HUMANITIES COUNCIL OF TULSA HARDESTY ARTS CENTER (AHHA)
101 E. Archer Street, Tulsa, OK 74103
www.ahhatulsa.org
- 4 BRADY THEATER
105 W. Mathew B. Brady Street, Tulsa, OK 74103, www.bradytheater.com
- 5 PHILBROOK DOWNTOWN
116 E. Mathew B. Brady Street, Tulsa, OK 74103, www.philbrook.org
- 6 TAC GALLERY
9 E. Mathew B. Brady Street, Tulsa, OK 74103
www.tacgallery.org
- 7 TULSA ART DECO MUSEUM
511 S. Boston Avenue, Tulsa, OK 74103
www.tulsaartdecomuseum.com
- 8 TULSA ARTERY
119 S. Detroit Avenue, Tulsa, OK 74120
www.tulsaartery.com
- 9 TULSA PERFORMING ARTS CENTER
110 E. Second Street, Tulsa, OK 74103
www.tulsapac.com
- 10 WOODY GUTHRIE CENTER
102 E. Mathew B. Brady Street, Tulsa, OK 74103, www.woodyguthriecenter.org
- 11 ALEXANDRE HOGUE GALLERY OF ART, UNIVERSITY OF TULSA
2930 E. Fifth Street, Tulsa, OK 74104
www.utulsa.edu
- 12 GILCREASE MUSEUM
1400 N. Gilcrease Museum Road, Tulsa, OK 74127, www.gilcrease.org
- 13 PHILBROOK MUSEUM OF ART
2727 S. Rockford Road, Tulsa, OK 74114
www.philbrook.org



Entrance to the Gilcrease Museum in spring.

Gilcrease Museum

1400 N. Gilcrease Museum Road
Tulsa, OK 74127
(918) 596-2700
www.gilcrease.org

The Thomas Gilcrease Institute of American History and Art, commonly known as Gilcrease Museum, sits on 460 acres in the Osage Hills and houses a collection of artifacts and artwork as vast and varied as the American experience itself. Additionally, the Helmerich Center for American Research on the museum's campus houses more than 100,000 rare books, documents, maps and unpublished material related to the American West and Native America. Located five minutes from downtown Tulsa, the Gilcrease includes 23 acres of themed gardens, The Restaurant at Gilcrease and a museum store offering jewelry, works of art and much more. Major upcoming exhibitions include *T.C. Cannon: At the Edge of America* (July 14 through October 7), *Blake Little: Photographs from the Gay Rodeo* (July 7 through November 25) and *Albert Bierstadt: Witness to a Changing West* (November 3 through February 10). 🐾



T.C. Cannon (1946-1978), *Two Guns Arikara*, 1974-77, acrylic and oil on canvas. Anne Aberbach and Family, Paradise Valley, Arizona.
© 2018 Estate of T.C. Cannon. Photo by Thosh Collins.

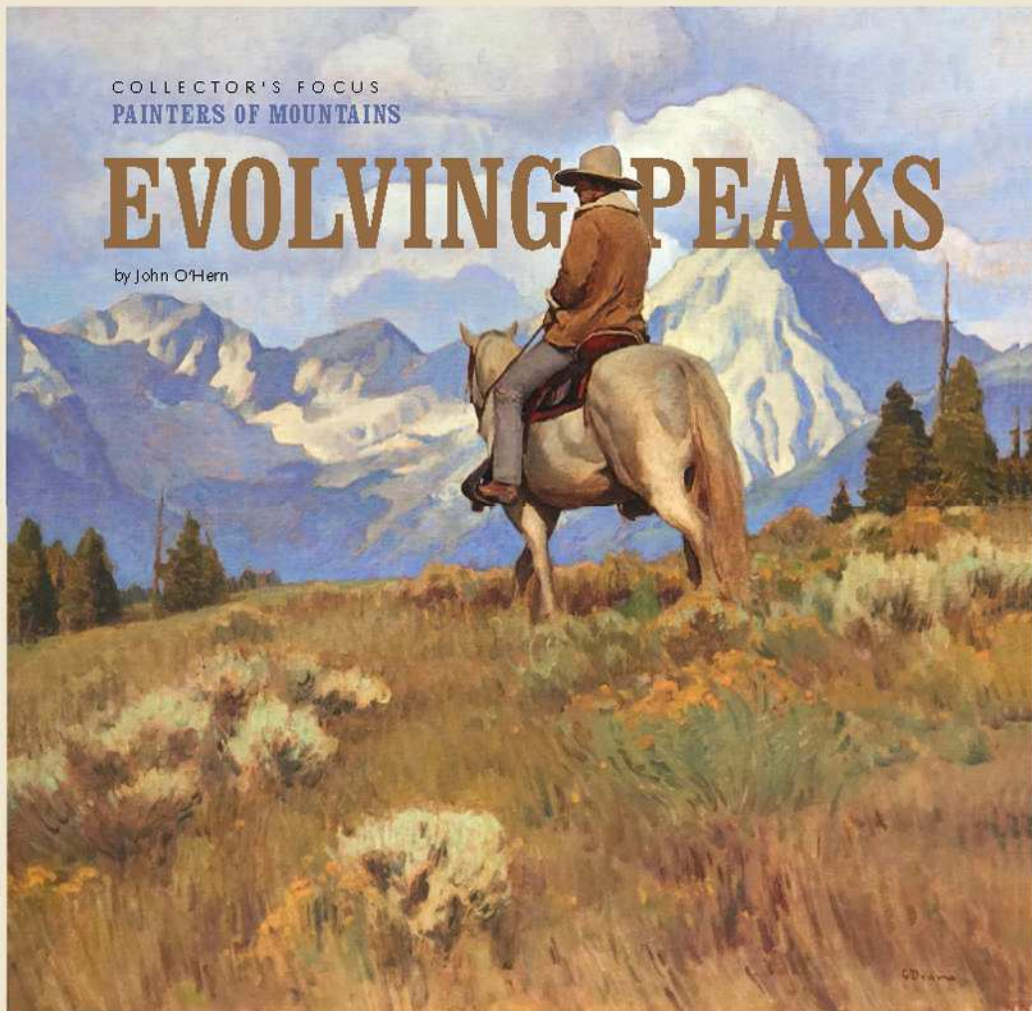


Frederic Remington (1861-1909), *The Norther*, 1900, bronze, 22 x 8¼ x 20", GM 0827.39.

COLLECTOR'S FOCUS
PAINTERS OF MOUNTAINS

EVOLVING PEAKS

by John O'Hern



1. The Legacy Gallery, *The Soul's Refuge*, oil, 40 x 40", by Glenn Dean.

In 1922, **Cady Wells** (1904-1954) discovered the desert and the mountains when he was sent to school in Arizona from his home in the green rolling hills of central Massachusetts. He also discovered painting. Eleven years later, after sojourns in Southeast Asia, Japan and China, he began to study with Andrew Dasburg (1887-1979) in Taos, New Mexico. Dasburg wrote, "The objects and occurrences of natural phenomena are not art. For not appearances, but causations, the underlying geometric mechanism is the guiding principle on which [the artist] builds."

Wells' *Untitled Landscape*, 1933, is an example of all those influences. The geometry of the landscape is simply shown with short calligraphic brushstrokes with the simplicity found in Japanese painting. The straight, angled brushstrokes recall the tilted strata of the mountains. The sweeping lines of the foothills and desert echo the still active tectonic movements in northern New Mexico today.

Tracy Felix also abstracts the mountains, often into fluid, evolving shapes. He says, "My whole life has been spent hiking and skiing in the mountains that I feel so much a part of. My paintings are all about expressing my love for the Western landscape." He continues, "I exaggerate the geology and heighten the color to express the drama and excitement of the landscape...Everyone sees or feels something different in my paintings and, just as in nature, the landscape affects each person in a unique way." His familiarity with the mountains allows him to create convincing inspirations such as *Vestal Peak*, *San Juan Mountains*, a remnant of an ancient supervolcano.

Michael Workman calls himself a "contemporary traditionalist" painting landscapes that will appeal to the emotions of those not educated in art and to those who can admire his technical skill. In his painting *Evening in the Sanpete Valley*, he captures a phenomenon that

COLLECTOR'S FOCUS PAINTERS OF MOUNTAINS



2



3



4



5

inspired early Spanish explorers to name a range of mountains in the southern Rockies “Sangre de Cristo” (“Blood of Christ”).

He says, “My watchword is beauty. It is not difficult to see that we live in a world that is full of turmoil. On the other hand, it is easy to be tempted by the cliché. Rather than choose between angst or picturesque beauty, I hope to offer a reminder that there is beauty in the ordinary. When asked for an artistic statement one is tempted to try to impress with intellectual rhetoric, but my statement is simple: ‘There are still good things.’”

Glenn Dean is fascinated by the figure in the landscape. More and more, especially recently, the figure has become central and animates a narrative. Essentially self-taught, Dean learned about the “importance of seeing the color of light” through the works of artists like Maynard Dixon and Edgar Payne.

In *The Soul's Refuge*, the figure on horseback seems to tower above the distant mountains. Dean speaks of the energy in the landscape and the myriad elements that make it up. “It can be chaotic and can feel disorganized.” He reduces a scene to its formal basics and captures the atmosphere unique to the place he’s in. The serene result in this case is the horseman’s contemplation of the majesty of the scene in which he, his horse and the mountains are one.

In this collector’s focus, readers can see works of sweeping mountain ranges from some of the West’s top artists.

Darcie Peet has lived, hiked and cycled in



6

FEATURED ARTISTS & GALLERIES

Addison Rowe Gallery

229 E. Marcy Street, Santa Fe, NM 87501
(505) 982-1533, www.addisonrowe.com

Darcie Peet

www.facebook.com/darciepeet, www.darciepeet.com

Karen Ann Hitt

P.O. Box 33, Venice, FL 34284, (941) 586-0207
kanorighitt@gmail.com, www.anoriginalhitt.com

Represented by Hughes Gallery
Boca Grande, FL, www.hughesgallery.net

The Legacy Gallery

7178 E. Main Street, Scottsdale, AZ 85251
(480) 945-1113, www.legacygallery.com

Meyer Gallery

225 Canyon Road, Suite 14, Santa Fe, NM 87501
(505) 983-1434, www.meyergalleries.com

Suzanne Baker

sbakersierra@gmail.com

William Havu Gallery

1040 Cherokee Street, Denver, CO 80204
(303) 893-2360, www.williamhavugallery.com



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2. William Havu Gallery, *Vestal Peak, San Juan Mountains*, oil on panel, 24 x 30", by Tracy Felix. **3. Meyer Gallery**, *Evening in the Sanpete Valley*, oil, 17 x 48", by Michael Workman. **4. Karen Ann Hitt**, *Purple Mountains Majesty Above Fields of Gold*, oil on linen, 9 x 29" **5. Karen Ann Hitt**, *June Lake*, oil on linen, 8 x 16" **6. Darcie Peet**, *Evening Clarity*, oil, 15 x 30" **7. Suzanne Baker**, *Passing Cloud Shadows, Island Pass*, acrylic, 36 x 40" **8. Suzanne Baker**, *Ritter Range from Chittenden*, acrylic, 24 x 20" **9. Addison Rowe Gallery**, *Untitled Landscape, 1933*, watercolor on paper, 14½ x 21½", by Cady Wells (1904-1954). Private Collection.

the Colorado Rockies for most of her life, and mid- to late-September is her favorite time to explore the mountain landscapes. As she describes one of her explorations in Telluride, "At day's end, we had ridden the chair lift up to mid-mountain for a short sunset hike and to inquire about hiking trails and backcountry roads to investigate for the days ahead. This was the setting as we concluded our day. No one else around; simplicity, stillness, not a sound except, perhaps, for the faint rustle of a soft, breeze through trees; gleaming, backlit aspen, water smooth as glass." The experience gave the painting *Evening Clarity*, available at Settlers West Galleries, its title.

To capture the grandeur of mountain landscapes, **Karen Ann Hitt** often begins on location with a field study to capture the color notes

that no camera could match. Whether it is painting from life, or using that life painting back in the studio, the goal is to capture the scene "at that moment..." with life filling in the "...". Hitt says, "As an artist we can only hope to capture a shadow of the divine unfolding before us, but it is a passion and energy that cannot be ignored or denied, and simply must be painted."

Suzanne Baker has also spent most of her life hiking and photographing mountain landscapes, often living nearby. Baker's acrylic paintings *Ritter Range From Chittenden* and *Passing Cloud Shadows, Island Pass* both feature snow-blanketed peaks dotted with mountain flora. "The high mountains have always been very alluring for me," she says. 🌲

SUZANNE BAKER

559-689-3449 | SBAKERSIERRA@GMAIL.COM



"Passing Cloud Shadows - Island Pass," 36 x 40"



"Ritter Range from Chittenden," 20 x 24"

UPCOMING SHOWS

NIGHT OF ARTISTS | MARCH 23-24
SAN ANTONIO, TX

COWGIRL UP | MARCH 23-25
WICKENBURG, AZ

CALIFORNIA ART CLUB - 107TH

ANNUAL GOLD MEDAL EXHIBITION
JUNE 9TH | LOS ANGELES, CA

UPCOMING SHOW

Up to 12 works
June 2-30, 2018

Maxwell Alexander Gallery
406 W. Pico Boulevard, Los Angeles,
CA 90015, (213) 275-1060
www.maxwellalexandergallery.com

SHOW LOCATION LOS ANGELES, CA

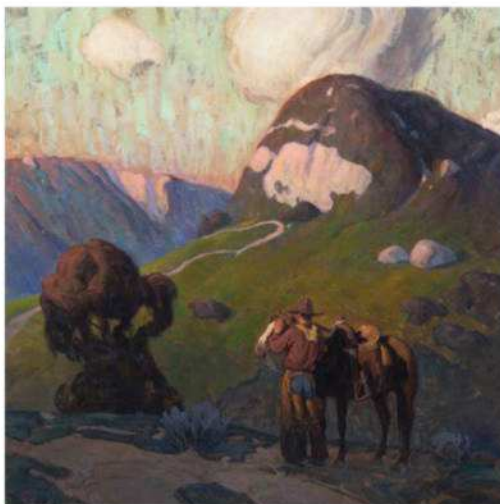


ERIC BOWMAN

True grit



Echo Canyon, oil, 30 x 30"



Green Mountain, oil, 30 x 30"

Eric Bowman endeavors to capture a sense of romance in his Western artwork. It's not about historical accuracy or highly detailed portrayals of cowboys performing realistic duties; rather, it's about depicting that heroic, iconic view of the cowboy that has grown in popular culture over the years—the John Wayne and Clint Eastwood figures. Bowman's upcoming show at Maxwell Alexander Gallery, titled *Storybook Cowboy*, will be on display from June 2 to 30 and includes Western landscape paintings of "the adventurer cowboy—the ones little boys look up to," says Bowman.

The primarily self-taught artist is dedicated to developing his individual style, explaining that the new Western art market has evolved into something that looks more closely at the telling of a story instead of a strict historical representation of a certain time period. "Even

though my work is clearly representational art, I'm saying more with color, line drawing, brush-style artwork than with [specific details]," Bowman says. In more recent years, the conversation around the Western art market has taken on a broader acceptance of a more contemporary approach, he explains.

Echo Canyon, oil, has probably the most heroic pose of those pieces. The horse and rider, cast in partial shadow from the canyon behind them, are set in the foreground, putting them at the center of the viewer's attention. In *Green Mountain*, that storybook feeling comes from the grand, epic mountain behind him, Bowman says, while *Night Watch* features a rising moon in dramatic light.

"The cowboy I grew up with watching on TV or in the movies...there was always that dichotomy of good and evil, and the cowboy was always the good guy. As a kid, it was

something I always looked up to," Bowman says.

Having begun painting Western scenes in the past three or four years, Bowman says he hopes viewers can see a maturity in his work and subject matter. The California painter explains that the work of the Taos artists and early California painters are a major source of inspiration, but that he aims to take that influence and blend it with his own voice and style. There are different ways to say essentially the same things over and over, Bowman adds. In the end, it's about expression without hindrance, allowing the character of the subject to "[impact] the viewer in a positive and intriguing way."

For a direct link to the
exhibiting gallery go to

www.westernartcollector.com





Surveyors, oil, 24 x 30"



Night Watch, oil, 16 x 20"

UPCOMING SHOW

Up to 12 works
June 15-30, 2018

Blue Rain Gallery
544 S. Guadalupe Street, Santa
Fe, NM 87501, (505) 954-9902
www.blueraingallery.com

SHOW LOCATION SANTA FE, NM

DOUG WEST



Light and solitude

There is no mistaking a Doug West Western landscape, especially that of northern New Mexico. His paintings are so quintessentially New Mexico that one of them was chosen for the 2012 New Mexico Centennial Stamp by the United States Postal Service.

For many years he made serigraphs with up to 125 layers of color, each with its own stencil. Today, he works in oil with the same intense color, awareness of light and the graphic quality he created in his prints.

"I love the open vistas and solitude in

New Mexico, and the light and drama of ever-changing skies," he says. In his work he strives for "a heightened sense of reality and depth and quality of light."

The blazing sun and its strong shadows can be seen in *Solo Chama* as the river winds gently through the high desert. The force that it can also exert is seen in the shadowed cliffs where it has cut into the mountains during the brief monsoon season.

West says, "I mainly want my work to evoke a pure and iconic feeling...which honestly has always been my core response to New Mexico's

open spaces." He captures the iconic mass of Black Mesa in *Black Mesa Dawn*, its details nearly lost in shadow as the curve of a dry arroyo leads the eye toward it. The Pueblo of San Ildefonso has been at its base since about 1300. During the Pueblo Revolt in the 17th century, the local people took refuge on top of the mesa, a sacred place in their culture.

West often narrows his focus to a single flower blossom against the desert sky. *Into the Mystic* is a pink hollyhock blossom against a star filled sky. He talks about creating a sense of depth for the viewer to experience. In this painting, the viewer becomes caught up in the proximate, intimate depths of the flower before looking beyond to contemplate the cosmos.

An exhibition of his new work, *Sacred Places*, will be shown at Blue Rain Gallery in Santa Fe, New Mexico, June 15 to 30.

For a direct link to the
exhibiting gallery go to



www.westernartcollector.com



Into the Mystic, oil on canvas, 48 x 48"



Taos Pastoral, oil on canvas, 43 x 33"



Solo Chama, oil on canvas, 30 x 40"



Black Mesa Dawn, oil on canvas, 30 x 48"

UPCOMING SHOW

Up to 10 works

July 19-29, 2018

The Legacy Gallery, 75 N.
Cache, Jackson, WY 83001
(307) 733-2353
www.legacygallery.com

SHOW LOCATION JACKSON, WY**ROBERT PETERS***Southwest visions*

Wintry Waters,
oil on linen,
20 x 24"

After a nearly 15-year career as an illustrator, Robert Peters shifted his path in the mid-1990s to fine art specializing in landscapes of the Southwest. Since then he has flourished, building an oeuvre that depicts places spanning from northeastern Yellowstone to Colorado to Wyoming and Montana. His pieces are of all seasons and times of day, having found that nature, with its fleeting qualities, lends itself more to spontaneity than preplanned ideas.

"I used to go out with a premeditated

thought, but I've learned you just have to take what you're given," he says. "It's kind of a creed that I live by. I go out and experience it and come away with something."

During his time in the landscape, the self-proclaimed outdoorsman will take in his surroundings, sometimes making sketches and jotting down notes. A combination of these elements becomes the jumping-off point for his paintings. "I'm pretty much a studio painter, so I'm not doing plein air," Peters explains. "I'm looking at sketches, photographs and relying

on experiences. That is what I get my ideas from, but almost invariably it starts with a small thumbnail sketch."

Having painted many of these locales before, Peters keeps his work fresh by always challenging himself as an artist. "One of the things that motivates me the most is always trying to improve," he elaborates. "That's what has kept my interest and energy up—always trying to do better than the last piece. Maybe that's the competitive nature that I have, but that's always my goal. I always want to see



Lamar Valley Gold, oil on linen, 36 x 40"



some improvement in my work."

Peters' newest works, including *Wintery Waters* and *Lamar Valley Gold*, will be on view July 19 to 29 at the Legacy Gallery in Jackson, Wyoming.

In describing the former painting, Peters says, "That's an area that's very close to where I lived in Durango, Colorado. I spent a lot of time there over the years. Winter in that part of the region is super beautiful because the mountains are right there and there's a tremendous amount of snow."

Lamar Valley Gold depicts northern Yellowstone with buffalo in the fall. "It's beautiful country [land], and you can't beat it for seeing wildlife," says the artist. "If you drive around there any time at all, you'll see buffalo." 🐾

For a direct link to the
exhibiting gallery go to

www.westernartcollector.com



Western Giant, oil on linen, 20 x 24"

UPCOMING SHOW

Up to 10 works

June 20-28, 2018Mountain Trails Gallery
155 Center Street, Jackson,
WY 83001, (307) 734-8150
www.mtntrails.net**SHOW LOCATION JACKSON, WY****EDWARD ALDRICH***Animals illuminated**Fight or Flight*, oil, 38 x 28"

Edward Aldrich has been painting wildlife for the better part of 30 years, saying, "It's just what I do!" In June, he will show new works at Mountain Trails Gallery in Jackson, Wyoming.

Though he admits he is drawn to predators, what interests Aldrich most is not any specific animal but the light he captures them in. "I want to see how the light plays on the form, and how the light and shadow affect the textures," he says. The new works on view at Mountain Trails serve as a continuation of his years-long exploration of light, form, tonality and color. In *Emperor*, the winter sun gleams off the coat of a wolf and reflects upward from the pure white snow, and in *Fight or Flight*, a grizzly approaches his prey in the setting sun.

To find his animal subjects, Aldrich says, "I don't spend weeks out in the backcountry stalking my prey. I utilize the great resources that are around." Living in the foothills outside Denver, Colorado, he says he often runs into wild animals walking around his neighborhood. For the more difficult to find and exotic animals, Aldrich takes photographs at zoos and nearby wildlife preserves. He also does outdoor studies, trying to find the habitats for the animals in his paintings.

"Edward Aldrich's one-man show continues to be one of the gallery's most successful shows year after



Edward Aldrich paints outdoors.



Emperor, oil, 40 x 60"



Remnants, oil, 16 x 38"

year...From new collectors to veteran collectors, [his] realistic wildlife pieces are highly sought after. Mountain Trails Gallery looks forward to showcasing his latest body of work," says senior

art consultant Lee Catt. Aldrich's work will be on view at the gallery from June 20 through 28, with an artist's reception taking place June 21 from 5 to 8 p.m. 🐾

For a direct link to the
exhibiting gallery go to



www.westernartcollector.com

UPCOMING SHOW

Up to 12 works
June 11-30, 2018

Trailside Galleries
130 E. Broadway, Jackson Hole,
WY 83001, (307) 733-3186
www.trailsidegalleries.com

SHOW LOCATION JACKSON HOLE, WY



DAVID DIBBLE

Back to the Farm

Painter David Dibble once took a plein air painting workshop with Scott Christensen, who saw Dibble holding his fingers framed out in front of him to find the composition he wanted. “He came over and told me to put my hands down. ‘Look at what you want to paint and create the composition that is pleasing to you,’ he told me,” Dibble remembers. “He also said that landscapes are more like still lifes than people think. His approach was that when you arrange a still life you’re free to move the orange where you want it—it’s not stuck in place.”

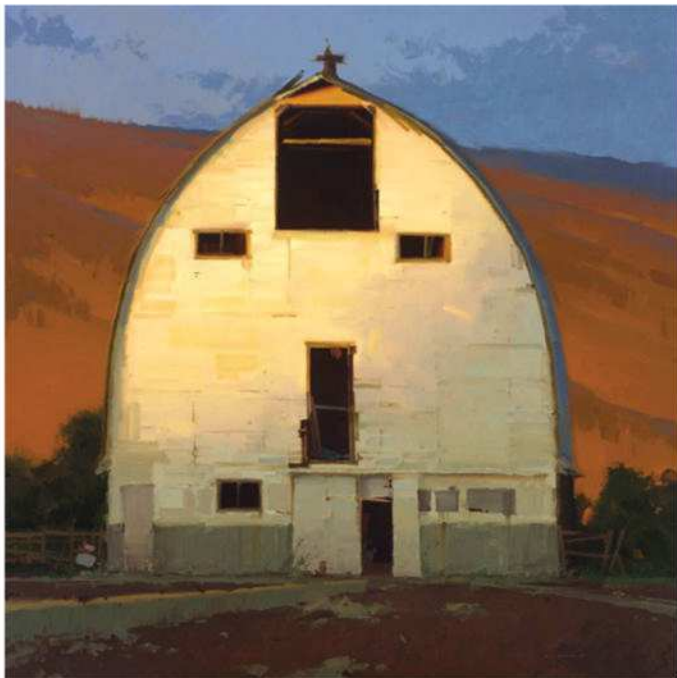
Dibble, who has had a long career in

illustration, was fully aware he could rearrange elements of a painting, but it had never clicked for him with his easel work until Christensen kicked down the door. With a new outlook, the Utah painter set off with a renewed interest in painting, one that pulled freely from his years as a digital artist working on animated films—including *Rio*, *Ice Age 4*, *Ferdinand* and *The Peanuts Movie*—and drew from his own past on a farm, where barns loomed large on the landscape around his home.

The artist will have his Trailside Galleries debut on June 11 in Jackson Hole, Wyoming. The show will feature more than a dozen of

his barn works. “I grew up on a farm. As I’m getting older and wanting to tell stories, it’s all coming out still. I loved growing up in the farm fields, and having the freedom to wander, which kids don’t get to do now,” he says. “It’s part of who I am. My family is intrinsically linked to that land that is now being turned into suburbia, so I’m looking back into that past and I’m wanting to communicate so people knew what was there before.”

Dibble, who also teaches illustration at Brigham Young University in Provo, Utah, says he’s putting the barns on up-close, in-your-face display, like a Chuck Close image that looms over the viewer as if confronting them. The light in each painting is unique, from golden sunsets (*Knock on the Door*) to snowy mornings (*Patriarch*) to harsh afternoon sun (*Bright Morning*). This a product of his entertainment career, in which he does digital paintings that animators use to inform the light and color in the final film. “I would create a narrative of color and light, and the scenes could come to life based on their atmospheric condition,” he says, adding



Knock on the Door, oil on linen panel, 48 x 48"



Leftovers, oil on linen panel, 48 x 48"



Clockwise from left:

Bluegreen, oil on linen panel, 36 x 36"

Last Year's Fort, oil on linen panel, 48 x 48"

My Night for Chores, oil on linen panel, 48 x 48"




that he's bringing his ability to paint all kinds of light into his fine art work.

And where many Western artists avoid many digital processes, Dibble has embraced them in the lead-up to his final oil works. Not only will he use photographic reference, but he will use Photoshop to tailor his compositions,

and digital paintings to sketch ideas. "Digital is a tool, and tools are meant to be used to help your work," he says. "Some of my dear friends won't use digital at all and that's fine and their choice, and they do beautiful work. I just see an opportunity to use these tools to prepare my final works."

In the end, though, these tools are meant to fulfill one thing: storytelling. "That's all I want to do is to tell stories. That's my hope."

For a direct link to the
exhibiting gallery go to 
www.westernartcollector.com

UPCOMING SHOW

Up to 15 works
June 16, 2018

The Erin Hanson Gallery
9705 Carroll Center Road
San Diego, CA 92126
(858) 324-4644
www.erinhanson.com

SHOW LOCATION SAN DIEGO, CA

ERIN HANSON



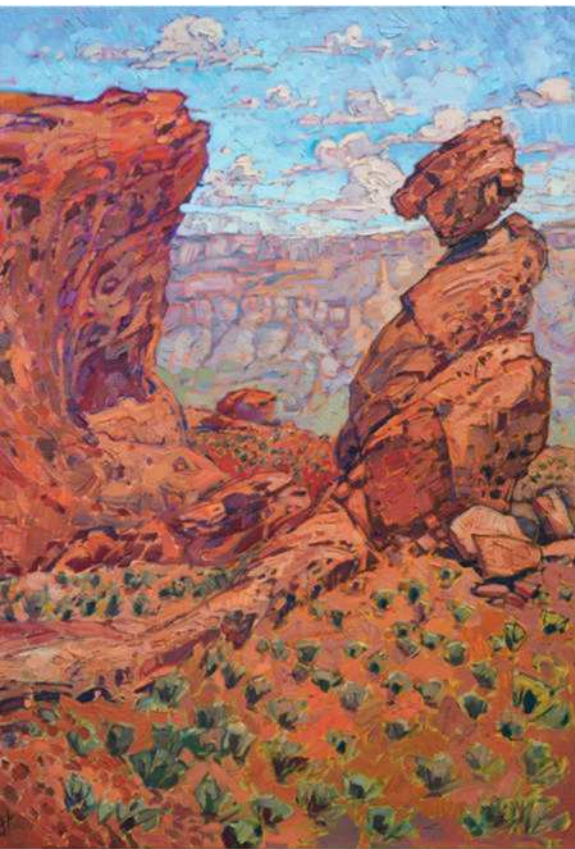
Red rocks

In recent years, Erin Hanson has focused her paintings on the California landscape, but for her newest exhibition of 15 paintings, she's returning to a favorite subject—the Colorado Plateau.

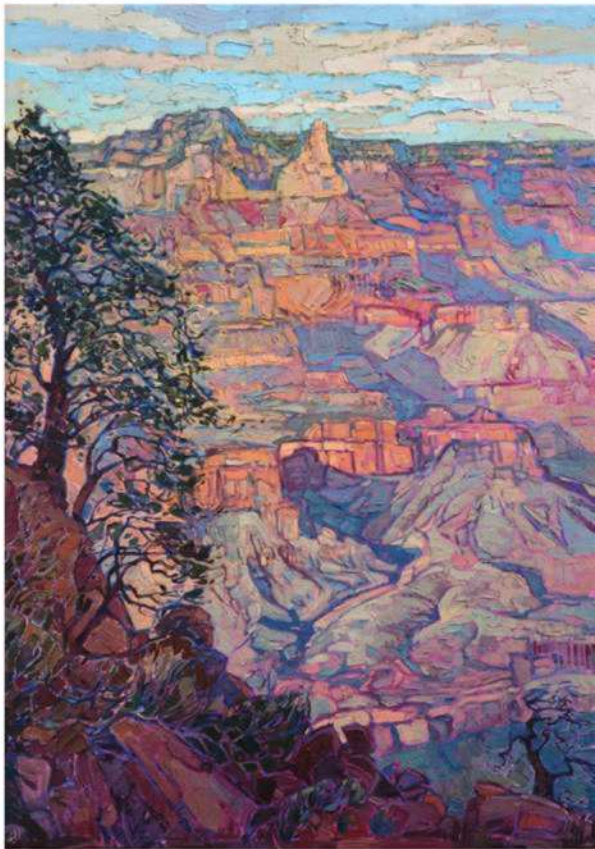
"I am excited to get back to my red rock roots and dig out all my cadmium colors," Hanson says. "I expect to see these landscapes in a whole new light and create them from a new point of view, as it has been a few years since

immersing myself in the West."

Twelve years ago, the red landscapes inspired Hanson to create one painting a week. "The stark outlines, flat planes of color, and striking color contrasts I discovered in Nevada and southern



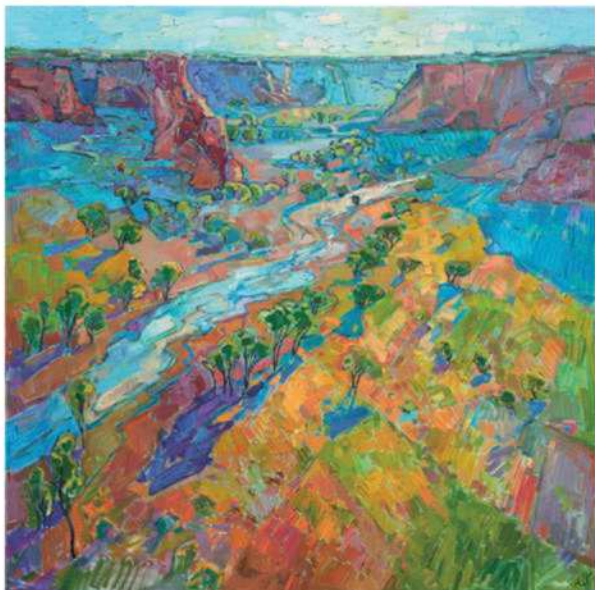
Balanced Rock, oil on canvas, 28 x 40"



Canyon View, oil on canvas, 28 x 40"



The artist at work in her studio.



Canyon Dawning, oil on canvas, 48 x 48"

Utah were the basis for my chunky, semi-abstract style of painting, which has now become known as 'Open Impressionism,'" she explains.

Hanson finds the most inspiring time to observe the landscape is in the quiet before dawn. She has spent the past decade rock climbing and backpacking all across the plateau, and each of her experiences with the landscape speaks to her in a new way. She says, "I try to capture the underlying emotion one feels by standing on the edge of the Grand Canyon or exploring the impressive and otherworldly buttes of Arches National Park. I want to capture the grandeur and stark beauty of the southwest so that other people can experience its majesty."

Her show at the Erin Hanson Gallery opens with a reception from 5 to 9 p.m. on June 16, and features paintings ranging from under 20 inches in size to over 6 feet. Gallery manager Amy Jensen says about the collection of works, "This is quite exciting since it is effectively taking her back to the birth of Open Impressionism... This is where she first settled on her focus which has now taken her through over a decade of painting and a pretty phenomenal level of success within the industry."



Grand Canyon in Orange, oil on canvas, 48 x 48"

For a direct link to the
exhibiting gallery go to



www.westernartcollector.com

UPCOMING SHOW

Up to 20 works

June 1-30, 2018Sorrel Sky Gallery
125 W. Palace Avenue, Santa Fe,
NM 87501, (505) 501-6555
www.sorrelsky.com**SHOW LOCATION SANTA FE, NM****JIM REY &
MAURA ALLEN**

A dynamic pairing



Jim Rey, *This is a Saddle*, oil, 30 x 24"

Opening June 1 at Sorrel Sky Gallery in Santa Fe, New Mexico, is a two-artist show featuring two very different kinds of Western art by two very different artists, and the combination of the two—one traditional, one contemporary—reveals how dynamic Western art can be, especially with robust pairings like this.

The artists are Maura Allen and Jim Rey, both of whom live and work in Colorado. There are other similarities, such as each of their fondness for participating in Western events, be it rodeos or working cattle ranches, and their ability to render horse and rider in stunning quality. But many of the similarities diverge from there. Allen, for instance, works in a monochromatic Pop Art style with paintings that borrow principles from printmaking. Rey is more traditional, rendering his works in oil and in a classic way that is not too far removed from Charlie Russell himself.

For Allen, her process starts with photography. "I get to know the ranchers and riders because being part of the scene means I won't be seen. I photograph all my own images and then back in the studio I start removing elements and details to get the story I want to tell," Allen says. "I'll often use the shape as a starting point. From there I can work on wood, glass, steel, whatever I want as I zero in on those mid-tones, the gray zones in the image. I'll create lots of layers with acrylic paints, screening them to make hard lines. I like the idea of a reductive line, where the colors crash into each other instead of fading into one another. I'll use a brush, trowels and it almost feels like I'm glazing paint on...very much a hybrid process, with some people saying it has an encaustic wax look to it, and then also utilizing some printmaking ideas, but each painting is unique."

Her signature piece is *This is the West*, a title that appealed to her "because of the present of the word 'is.' I want my work to look like the art of today," she says.

For Rey, who has long been associated with masterful cowboy and ranching scenes, the show will present him with a contemporary



Maura Allen, Cortez, acrylic on canvas, 32 x 48"



Jim Rey, Sage Runners, oil, 24 x 48"



Maura Allen, Oh My Darling, Clementine, acrylic on panel, 24"

artist, further contextualizing his own traditional work. "I'm very pleased with shows like this because they show the full spectrum of Western art," he says.

Being a Western painter, he says, is painting what he sees and what he was raised around, and for that he's grateful for the setting of his upbringing. "If I were raised in Maine or New Hampshire I wouldn't be painting horses and cowboys, that's for sure, but lobster fishermen. Their horse is their boat, and their uniform is

the slicker and boots, with their cattle being fish. Or if I were raised in Oregon maybe I'd be painting lumberjack and the romance of the forests," Rey says. "But I'm from the West and after all these years I'm still intrigued by the prospect of new stuff from the West."

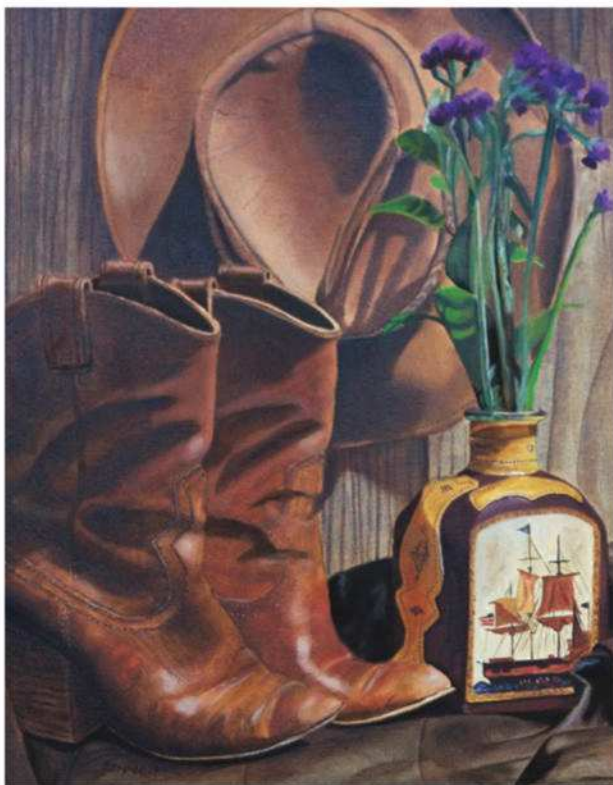
Rey will be featuring several new kinds of work for him in the show, including some pieces where he's mixed his oil paints right onto the corner of the painting, forever marking the raw colors he started with. Other works include

a horse scene *Sage Runners* and several other cowboy scenes, such as a bucking bronco work *Two Professionals* and *This is a Saddle*, a humorous scene involving a cowboy and a reluctant horse.

The two-artist show will continue through June 30. 🐾

For a direct link to the exhibiting gallery go to

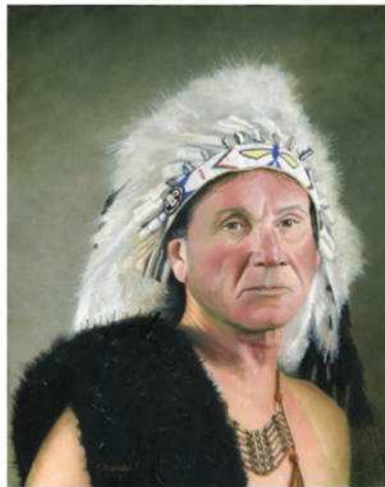
www.westernartcollector.com



Boots and Hat, oil on linen, 20 x 16"



High Plains Drifter, oil on linen, 24 x 36"



Indian Chief, oil on linen, 20 x 16"

Cecilia Brendel

Cecilia Brendel has been a classical portrait and landscape painter for over 15 years. As principal of Olde Masters Galleria in Centerville, Ohio, she strives to share her talents by offering regular oil painting classes and personalized instruction. Her recent adventures have taken her to the far reaches of the Southwest where color, light and shadow have inspired her *Southwest Series*. She says, "My visit to Arizona, Colorado, New Mexico and Utah was a wonderful experience and moved me to a new painting experience. This series sparked paintings that were featured in a solo exhibition."

She often explores different regions for a new series—a tour of California with its redwood forests and rocky coastline, an *Italian*

Window Box series, a *Castles and Religious* series, to name a few. "I have always told my students to paint what motivates them, and this is exactly what I do," she explains. This is how she started the series approach. Her clients have ranged from hotels in Europe, hospitals and other private clients worldwide.

Brendel's paintings reflect her earlier technical illustrating career with oil painting, and the combination is a mixture of detail and representational. Most recently, her love of fine details has inspired her to create a series of miniature paintings. She welcomes new commissions for family portraits or any special projects.

With the wonders of this world, whether it be spiritual or natural imagery, she loves to juxtapose thicker textured paint against

the smooth, translucent areas or the bright, contemporary hues against the dark classics. Brendel adds, "My success is not with my inspiration but when someone has been inspired."

Want to See More?

(937) 602-3173 | cia@ceciliabrendel.com
www.ceciliabrendel.com



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Cecilia Brendel



Crowds gather in the main hall for the *Prix de West* in 2017.

The Greatest West

Artists from around the country convene in Oklahoma City to immortalize the Western way of life in art.

Many versions of the West exist. Stack them against each other and they look like genres on a bookshelf: mysteries, dramas, action adventures, romances, historical memoirs, anthropologic studies, pulp thrillers, nature and wildlife, architecture and travel. Each one offers a different, and very tiny, perspective on the American West. Stand back far enough and these little stories start to reveal larger ideas, grander visions and more complete narratives. They illuminate the Western way of life from every angle.

Nowhere is this more evident than at the *Prix de West*, one of the premier Western art events in the country. The *Prix*, organized and hosted by the National Cowboy &

Western Heritage Museum in Oklahoma City, brings together more than 100 top artists working today to allow them to proclaim the magnificence of the West. This year's show, which opens June 8, will once again present masterworks from many rising young stars, respected veterans and everyone in between.

"Our 46th annual *Prix de West* exhibition and sale is both a visual and social showcase of how the museum celebrates the American West through incredible art," says museum president and CEO Natalie Shirley. "It is our honor to host famed principle artists along with their paintings and sculptures of the highest quality found in today's studios, galleries and museums."

Artists at this year's show include Greg

Beecham, Tom Browning, Ken Carlson, Tim Cox, Luke Frazier, Walt Gonske, Bruce Greene, Martin Grelle, Logan Maxwell Hagege, George Hallmark, T. Allen Lawson, Jeremy Lipking, Dean Mitchell, John Moyers, Kyle Polzin, Howard Post, Jason Rich, R.S. Riddick, Mian Situ, Morgan Weistling and many others. The exhibition presents a stunning variety of Western-themed work: from mesmerizing still lifes by William Acheff and Kyle Polzin, to thoughtful cowboy scenes by Bill Anton and Glenn Dean, to beautifully rendered landscape scenes by George Carlson and Curt Walters.

Events kick off on June 8 with an opening reception and awards banquet, followed up on June 9 by several artist-led seminars



Glenn Dean, *Down From the Mesa*, oil, 32 x 32"



Josh Elliott, *Spiral of Time*, oil, 32 x 40"



Mian Situ, *Blasting a Route through the Sierra Nevada Mountains, 1865, Central Pacific Railroad*, oil on canvas, 48 x 32"



Luke Frazier, *Honor Guard*, oil, 28 x 36"



Benjamin Wu, *On the Oregon Trail*, oil on linen, 36 x 56"

followed by another reception and the fixed-price, by-draw sale, which brings out collectors from all around the country as they vie to get these important works in their personal collections. As with many museum exhibitions of this caliber, visitors are strongly encouraged to speak with the artists, discuss their works and dive headfirst into the stories they're telling.

Works at this year's show include major new pieces from Lipking, whose previous work was chosen to be included in the permanent collection during the 2014 *Prix de West*. For this year's show, Lipking is bringing a painting inspired by his lakeside cabin in the snow, and two works from the Vermilion Cliffs area, a favorite painting location for the California artist. In *Sagebrush Shepherdess*, he paints a Navajo woman who is tending to her sheep on horseback in a fading twilight landscape. Hagege, a frequent painting buddy of Lipking, tackles a similar subject matter

of Native riders in a stunning Southwestern landscape. Where Lipking's work is more silent and reflective amid the cool evening light, Hagege's *Winds Will Come and Go* is warmer and more vibrant within the intense heat of the desert sun. The two artists' works make for a marvelous pairing.

Elsewhere in the exhibit, Z.S. Liang will present *Personal Bundle*, showing a single Native American figure preparing items for travel. "The Blackfeet had an intricate system of social behavior...They also developed a system of personal and group talismanic paraphernalia bundles. They know that the inanimate objects have no inherent power; the only power that they have is the power given to it by the hand and mind of man," Liang says. "[In this] the Blackfeet opens up his personal bundle in a sacred place to absorb the power in all these special items."

John Coleman will be bringing both bronze works and new oil paintings. One of

the new sculpture works, *The Healer*, shows an older Native American figure clinging to a blanket that is pulled over his head like a hood. The man has a serious expression, but he exudes calmness and strength. "Artistically a medicine man in his simplest form, *The Healer* holds symbols of his power in his hand. The dragonfly cross represents limitless possibilities as the dragonfly is not bound by most rules of nature," Coleman explains. "Many Native American tribes believe that health is an expression of the spirit and the continual process of staying strong spiritually leads to great strength both physically and mentally. I feel the message it conveys is universal on so many levels and very relevant to the world we live in today."

Southern Ute and Navajo artist Oreland Joe, like Coleman, will also be presenting both sculpture and his ledger-inspired oil paintings. In *Ghost Dance Dreamers* are five dancing figures amid an arrangement



Robert Griffing, *Cherokee Caravan*, oil on linen, 30 x 50"



Paul Moore, *Heartbeat of Mother Earth*, bronze, ed. of 6, 23 x 16 1/8 x 9 1/4"



George Hallmark, *Glory*, oil, 48 x 36"



Logan Maxwell Hagege, *Winds Will Come and Go*, oil, 38 x 43"

of small symbols that line the edges of the image. "The Ghost Dance was a temporary relief for most Northern and Southern tribes detained to reservations. It brought hope. Hope to restore the old way of life and to bring back the buffalo, the substance of their spiritual, physical and mental well-being," Joe says of the work. "Historical documentation records the largest gathering

of Ghost Dance believers in the fall of 1890 along the Canadian river...This painting represents multiple individuals dancing and singing near the Canadian River, Cheyenne Arapaho reservation 1890...Each dance and singer is within their own medicine. Each is ready to present him or herself to the Creator. Each symbol represents something important to them. It is power, it is thought, it is song

that drove the people in to believing. It was spiritual medicine that drove them in to the dream world of visions."

Fellow sculptor Paul Moore will also be bringing bronzes that tell sacred, and also unique, stories about the people and tribes being depicted. In *The Heartbeat of Mother Earth*, Moore presents a drum circle on a slight tilt, which gives the viewer

a top-down look into the circle. “Native American drums play an important part in tribal ceremonies. They are sacred and the sound of the drum symbolizes the heartbeat of the earth,” Moore says. “As individuals listen and dance to the heartbeat, they find a close spiritual relationship to the creator. The drums are a living and breathing entity whose sound calls out to the spirits to protect and watch over the people. The shape of the drum circle represents the earth and the circle of life.”

In C. Michael Dudash’s *What Tomorrow Brings*, the former illustrator paints several Native American figures illuminated by a glowing campfire. The painting is composed

around a central figure, who is holding the attention of three figures at his side. “Native Americans held their elders and leaders in high esteem, and looked to them for wisdom and guidance as they journeyed through life. These Indian braves are listening intently as their leader talks of times past and what tomorrow will bring,” Dudash says. “Whether he is laying out a plan for the next day’s hunt, or explaining his strategy for an incursion against an enemy, they know that success will depend upon everyone following his counsel.”

Landscape painter Brent Cotton will be showing his own campfire in *Firedance*, as well as a breathtaking landscape scene in

Under the Tall Cottonwoods, which is almost tonal in its color as the trees and several deer are lit from behind by intense sunlight that filters through a forest canopy. “This painting was inspired by an early morning stroll on a local wildlife refuge in the Bitterroot Valley, a place I go frequently for ideas and inspiration,” Cotton says. “The works of the Hudson River School were very much on my mind when I painted this.”

Wildlife painter John Banovich takes a more direct approach to animals with his panoramic painting *Symbiosis*, featuring buffalo running through heavy snow and scattering nearby magpies into the cold winter air. “The black-billed magpie has a long and



John Banovich, *Symbiosis*, oil on Belgian linen, 12 x 46"



John Coleman, *The Healer*, bronze, ed. of 9, 64 x 24 x 17"



Tom Browning, *Dreams of Home*, oil, 36 x 20"



Morgan Weistling, *The Barbershop*, oil, 34 x 24"



Z.S. Liang, *Personal Bundle*, oil on linen canvas, 32 x 40"



R.S. Riddick, *Special Kind of Freedom*, oil, 30 x 36"



G. Russell Case, *Winding Down*, oil, 30 x 24"



Brent Cotton, *Firedance*, oil on linen, 18 x 18"



Len Chmiel, *Early Bloomer*, oil, 36 x 48"

sordid history with Native Americans and bison. In this symbiotic relationship, the magpies are often found near bison herds feasting on the ticks and ectoparasites found on the shaggy beasts," he says. "Interesting that the magpie often caches its hoard for consumption at a later date...While the magpie is in the crow family, it is arguably one of North America's most intelligent birds, and also one of its most beautiful. With a long, iridescent colored tail and wing patches, white chest and wingtips, and coal black face it can be found roaming alongside bison herds across the west. While its diet consists mostly of ground dwelling anthropoids, seed and carrion, it does fancy the blood rich taste of bison and elk's parasite nemesis...I wanted to portray the movement through the cold air and deep

powder of these two symbiotic partners."

Landscape painter Josh Elliott turns to the past for his piece *Spiral of Time*, showing an ancient cliff dwelling in Arizona. "Spending time in Canyon de Chelly last November, I saw several aspects of time. I saw the prehistoric geology of the cliffs, the ancient ruins of past civilizations alongside the contemporary culture now occupying the canyon. I then reflected on how the time of year and time of day affected the light and feel of what was before me, but that they were something that happened on a repeated basis. I could see time starting at some point and heading toward another, like a line, but with recurring seasons and sunsets causing the line to pass by itself like a spiral," Elliott says. "Maybe it was just me enjoying this concept; but that was what I pondered while painting

Spiral of Time."

Following the opening weekend events, the *Prix de West* exhibition hangs through August 5 in Oklahoma City. 🐾

Prix de West

June 8-August 5, 2018

- Seminars, June 8-9, 10 a.m.
- Preview reception and awards dinner, June 8, 6 p.m.;
- Sale reception, June 9, 5:30 p.m.
- Live auction and closing celebration, June 9, 7:30 p.m.

National cowboy & Western Heritage Museum, 1700 Northeast 63rd Street, Oklahoma City, OK 73111
(405) 478-2250,
www.nationalcowboymuseum.org

Off the Beaten Path

A 16-artist group exhibition now open at Beartooth Gallery in Red Lodge, Montana.

At the base of the beautiful Beartooth Mountains—where eight of the 10 highest peaks in Montana stand—sits one of the country's finest collections of fine art. Beartooth Gallery Fine Art is a hidden gem in this small, spectacular, mountain town of Red Lodge, Montana. Beartooth Gallery's unassuming facade leaves those who come inside shocked and amazed at the incredible collection of Western and contemporary art within.

Beartooth Gallery has chosen who they consider to be 16 of the best artists of their genre to be honored, showcasing their amazing artwork throughout the summer and fall of 2018. These events will be open to the public from 10 a.m. to 3 p.m., allowing all to meet and interact with these highly acclaimed artists. Collectors of the artists may contact Beartooth Gallery by phone to reserve a seat at the private, five-course, chef-inspired dinner. These artists include: Ryan Brown, Jerry Inman, Micquela Jones, Linda St. Clair, Colt Idol, John Gawne, Rebecca Tobey, Trevor Swanson, Burl Jones, Jennifer Johnson, Meadow Gist, Jennifer Vranes, Ron Ukrainetz, Echo Ukrainetz, Christy McKay and Dave Sanford.

Part of what makes Beartooth Gallery so unique is its location in the historical, Western



Collector appreciation dinner with artist Jennifer Vranes at Beartooth Gallery.

town of Red Lodge. Red Lodge is recognized as one of the "20 Best Mountain towns in America" (as written in *Men's Journal*), and the nearby Absaroka-Beartooth Wilderness area spans for more than 900,000 acres and consists of

towering mountains, hundreds of alpine lakes, hundreds of miles of trails and lush forests.

"Another part of what makes Beartooth Gallery so unique is the labyrinthine maze of rooms filled with beautiful, original oils, amazing bronze works, creative ceramics, gorgeous batiks, blown glass, Western-style furniture, as well as one-of-a-kind pieces from the Hearst Estate and so much more," says Steve Galloway, owner of the gallery.

An integral part of Beartooth Gallery's uniqueness is its owners. Robin, Bob or Steve, or all three, will be there to welcome one and all, offer a cool drink on a warm day, answer any questions about the art or artists or recommend a local trail to hike or restaurant to eat at. "But when you do enter Beartooth Gallery's door, you will find yourself transfixed by each and every room, each and every piece of art that stops you in your tracks, and you will inevitably say or think, '...this beautiful gallery



Beartooth Gallery in Red Lodge, Montana.



The interior of Beartooth Gallery.

goes on forever," says Steve. The owners have renovated one of the original, historic buildings, reclaiming original flooring and masonry work where possible and allowing the changes of the life of the building to be incorporated into the atypical gallery space it now has become.

One of Robin's skills is to reconfigure the look of the gallery so each and every visit will be more amazing and inspiring than the next. But Robin also wondered how she could expose these new works in a forum that displays her love for beautiful china, chef-inspired, gourmet meals and sterling silver candelabras to the clients that have supported Beartooth Gallery throughout the years. Hence, the *"Best of the West" Art Show!*

Beartooth Gallery and Red Lodge may be off the beaten path, but the absence of aimlessly wandering crowds, tangled and congested traffic, noise and pollution of jet-setters make it easy to slip back into a time when horses and wagons took up the street (and they still do).

Some of Beartooth Gallery's featured artists visit during summer months to paint out front and mingle with visitors. As tourists look into the old-time storefront windows they can't help being drawn in to peruse the carefully curated Native American and Western Art selections gracing the walls, sitting atop one-of-a-kind handcrafted Western furniture or mixed among other antiques. Asian carpets blanket seasoned wood-plank floors and rich, mellow music pours from the front room enriching the exploration that follows. After an initial warm "Welcome!" from inside, conversation waits until visitors soak in a preliminary round of the intriguing works that captivate their attention.

The relationship Beartooth Gallery cultivates with each represented artist is as special as the pieces themselves. Beartooth Gallery hosts several annual events featuring various artists for a community of interested and enthusiastic collectors where everyone enjoys expanding their appreciation for each other, the art and the community. Annual and recurring events at Beartooth Gallery

include: "Art-on-the-Walk", Christmas Stroll, intimate dinners in the gallery with artists and collectors followed by next day "Artist-in-the-Gallery" public Meet-and-Greets that multiply the meaning of owning and collecting Western art from Beartooth Gallery.

Just as Arapooish, a famous Crow medicine man put it before the Fort Laramie Treaty of 1851, this place "...Crow Country is exactly in the right place. It has snowy mountains and sunny plains, all kinds of climates and good things for every season." And so, this place holds Beartooth Gallery where it sits in Red Lodge today and reminds us all of the past and present of the West. 🌿

Best of the West Art Show Open Now

Beartooth Gallery Fine Art
110 S. Broadway Avenue
Red Lodge, MT 59068

(406) 446-1292,
www.beartoothgalleryfineart.com

Art Principles

Sequel to hit Tom Ryan exhibition now open at the National Cowboy & Western Heritage Museum in Oklahoma.

Last summer the National Cowboy & Western Heritage Museum opened a small focused exhibition on prominent cowboy artist Tom Ryan. The exhibit, *Cartoons & Comics: The Early Art of Tom Ryan*, was largely cowboy-free, but it did crack the door on the diverse and wonderful career of the famous Cowboy Artists of America painter and illustrator.

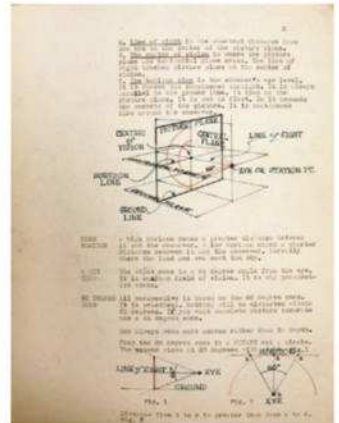
Now the museum returns with a sequel, *In the Principles Office: Tom Ryan the Art Student*, that once again dives deep into the career of the artist, who died in 2011.

Kimberly Roblin, the director the Dickinson Research Center and curator of archives, says the shows, while vastly different in their materials, complement each other greatly.

"They both speak to who and what influenced Ryan during different times of his life. As a little boy, the cartoons and comics, and as a young man, Frank Reilly's courses," Roblin says, referring to Ryan's teacher, illustrator Frank Reilly. "They tell different facets of Ryan's artistic journey. Museums often display only the finished works, the 'what,' but these reveal more.

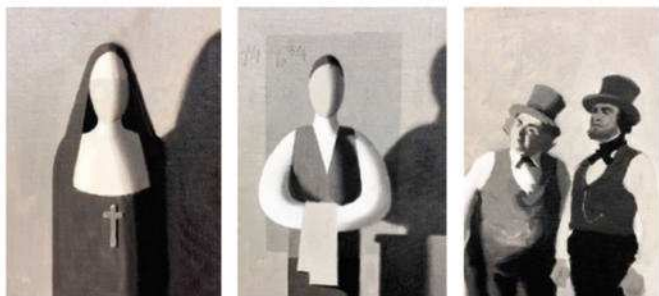
Cartoons & Comics displayed the 'why' of his art. Why was he an artist? Because from the time he was a little boy he observed and processed the world around him through art. There was never a time when it wasn't a part of his life. *In the Principles Office* displays the 'how' of his art. The lessons, the practice, the mechanics, technique and complexity behind every image he created. They demonstrate the duality of art. The pure joy of drawing cartoons and comics as a child versus the hard work and determination of drawing and painting for a living."

Works in the exhibition include numerous assignments done to understand art principles such as light and shade, perspective, reflections and other lessons likely taught by Reilly, who was known as a painter, muralist, illustrator and a teacher at the Art Students League of New York for 28 years. The exhibition, like its predecessor, will once again show the depth and breadth of Ryan's work. "I certainly see Ryan as someone



Perspective Notes, 1952. Tom Ryan Collection. Dickinson Research Center. National Cowboy & Western Heritage Museum, 2002.03.6

Woman, 1952. Tom Ryan Collection. Dickinson Research Center. National Cowboy & Western Heritage Museum, 2002.03.6.



Men, Nun and Waiter, Light and Shade Assignments, 1952. Tom Ryan Collection. Dickinson Research Center. National Cowboy & Western Heritage Museum, 2002.03.6.



Man, 1952. Tom Ryan Collection. Dickinson Research Center. National Cowboy & Western Heritage Museum, 2002.03.6.

with diverse interests. Although most of his career focused on Western art, he painted other subjects as well. To Ryan, 'a good idea or a good ideal' made a painting successful. If it intrigued and inspired him, he painted it," Roblin says. "The Dickinson Research Center here at the museum is fortunate to have a large collection of his material that speaks to this variety. He kept subject files on science and medicine, Colonial America, travel, mines and miners, as well as Thomas Hart Benton, John Singer Sargent, N.C. Wyeth, Jean Louise Meissonier and Michelangelo, among others. While they might seem unrelated to his Western pieces, these interests and influences informed all of his art."

Roblin adds that putting together these small focused exhibitions has been a joy, and museum guests have responded well to them. "They're made possible by the A. Keith Brodtkin Contemporary Western Artists Project, an initiative that facilitates the collection, preservation, exhibition and accessibility of primary resources that reflect an artist's life and career," she says. "The gallery space is more intimate than others and provides a great deal of flexibility. This smaller size allows us to tell new and specific stories that might not otherwise be told. We can take a single aspect of an artist's career and explore it. The physical imprint of the gallery might not be large, but the impact is. The only challenge is finalizing an object list. No matter the gallery size, it is always difficult to decide what will hang and what won't. It's a testament to the size and scope of our collections though so it's a problem I'm happy to have." 🐾

In the Principles Office: Tom Ryan the Art Student



Through November 11, 2018

**National Cowboy & Western
Heritage Center, 1700 Northeast 63rd
Street, Oklahoma City, OK 73111**

(405) 478-2250

www.nationalcowboymuseum.org

Portraits in Time

A new retrospective for Western photographer Jay Dusard is now open at the Booth Western Art Museum.

After several failed attempts at getting a coveted Guggenheim Fellowship, photographer Jay Dusard was given some helpful advice in 1980 from a photographer friend, Emmet Gowin. “He told me the best advice he could offer was to pick something I was truly interested in because if I got the award I was stuck with that subject,” Dusard says. “The moment I got off the phone I knew I wanted to photograph cowboys.”

That was in 1980. By the time the 1981 Guggenheim Fellowships were announced, Dusard, who had by that time submitted several black-and-white cowboy photographs to show his interest in a Western-themed series,

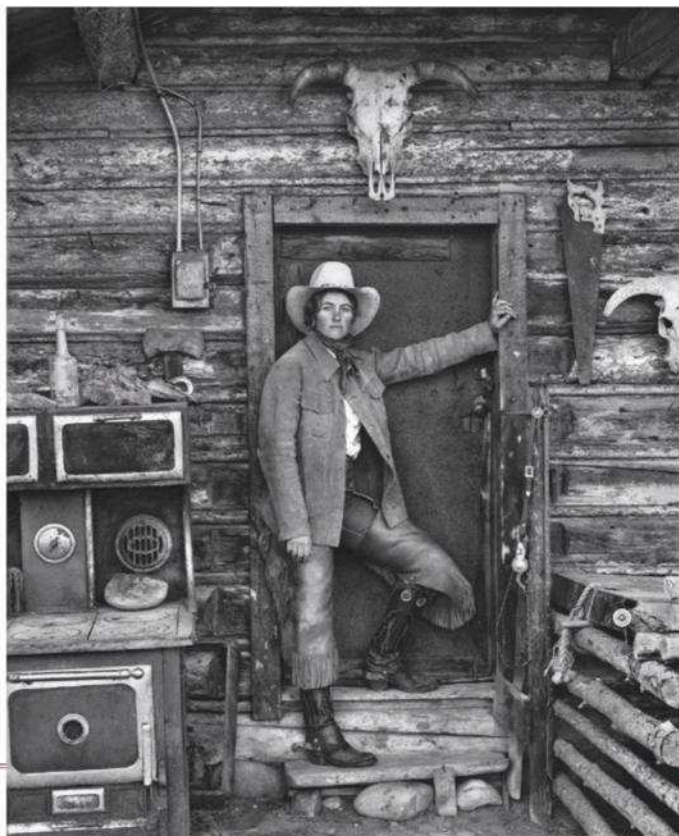
had been given the award. “My portfolio, which was based on northwestern Arizona ranches, must have done the trick,” the Arizona photographer says.

Nearly 40 years later some of Dusard’s most famous Western images will appear in a retrospective opening May 19 at the Booth Western Art Museum in Cartersville, Georgia. The show, *Jay Dusard: A Retrospective, View Camera to Digital Derringer*, tracks Dusard’s long career as an artist, teacher and aficionado of the West. The St. Louis-born, Illinois-raised architecture student joined the Army and, while stationed at Fort Hood, Texas, found cowboyboying, which eventually led him to a

ranch in Southern Arizona. Years later, it was at the University of Arizona in Tucson where Dusard was first exposed to photography, and he was hooked.

Using a 4-by-5- and 8-by-10-inch view camera, Dusard first started documenting the landscape throughout Arizona, particularly in Flagstaff, where he was working for a publishing company in the early 1960s. Later, he would take classes under the great Ansel Adams, and then also with his mentor, Frederick Sommer. “[Ansel Adams] was very approachable, and just a good-humored gentleman. I appreciated his accessibility. He told all of his students that they could make arrangements to bring their work by at any time and a lot of us did, right to his home,” Dusard remembers of the iconic photographer. “With Frederick Sommer, he saw some of my work and he suggested I come by and see him in Prescott. When I visited him a month later I walked through the door and he asked me if I wanted to teach photography at Prescott College. I was taken aback, but I did it and enjoyed it.”

Amid all of this, Dusard was shooting people and places around him, particularly cowboys, ranchers and the landscape. One of his most famous works, *Julie Hagen, Little Jennie (Wagstaff) Ranch, Wyoming*, will be in the retrospective. It shows a longtime friend of his who had taken a photography course from him many years earlier. “After school Julie Hagen went back to the Little Jennie Ranch in Wyoming to tend to 400 head of mother cows. She was serious about being a cowboy,” Dusard says. “She was a beautiful woman, and she had lots of young men after her. Some of them told her she could be a ranch wife, but she wanted to be a cowboy and stuck to it. When I got the Guggenheim Fellowship, she was the first person I thought of to photograph. This photograph reached a lot of people and one point she was called the



Julie Hagen, Little Jennie (Wagstaff) Ranch, Wyoming, 1981, gelatin silver print, 28¼ x 22¼"

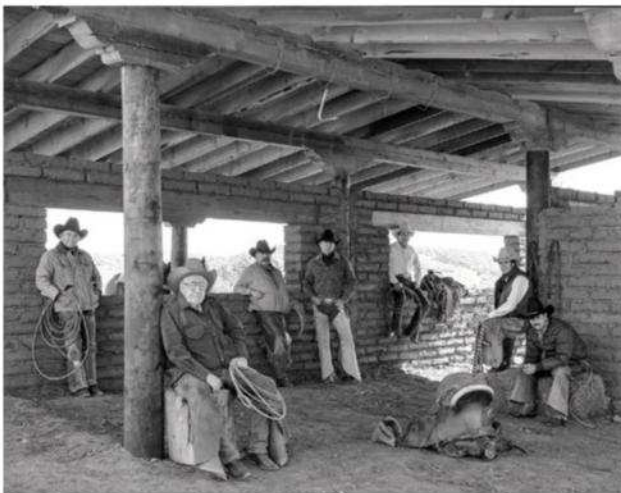


Approaching Storm, Goosenecks of the San Juan River, Utah, 1992, archival pigment print, 16½ x 37¾"

'Mona Lisa of the Range.'

Another famous work in the show is *Living Cowboy Artists of America*, which shows CA members Joe Beeler, Frank Polk, Gordon Snidow, Bill Owen, Fred Fellows, Gary Niblett and Bill Nebeker at Owen's ranch in 1985. "This was before Bill had injured his eye and started wearing the eyepatch. I remember the photo was taken on Super Bowl Sunday in Prescott," Dusard says. "I've had the pleasure of knowing the CA guys going way back, and it's been an honor to photograph them. Setting up this photo was a challenge because the light wasn't that great. But the structure we were in was really great—you could see the workmanship in the framing, and I loved the light coming in through the gaps behind them."

Dusard isn't opposed to digital technology these days, but prefers film cameras, where much of the magic happens in the camera. And he's still drawn to Western subject matter. "I've portrayed all my subjects with the dignity they inherently have," he says. "Working cowboys and the ranch women are proud of what they do, and they're bright, dignified people, and I wanted that to come through in my photographs. 🌵"



Living Cowboy Artists of America, ca. 1985, archival pigment print, 15½ x 19½"



The Tetons, Wyoming, 1992, archival pigment print, 33¾ x 86½". Images courtesy Jay Dusard Collection at Booth Western Art Museum. © Jay Dusard.

Jay Dusard: A Retrospective, View Camera to Digital Derringer

May 19-August 19, 2018

Booth Western Art Museum, 501
Museum Drive, Cartersville, GA 30120

(770) 387-1300, www.boothmuseum.org

West Fest

This summer show and sale in Colorado features Western artwork from across the country.



Attendees wait for the live auction to begin.



An artist participating in last year's quick draw event.

Kicking off with an opening night gala the evening of June 21, *Stampede Western Invitational Art Exhibit & Sale* celebrates its 19th year showcasing Western art from notable artists and putting emerging artists on the map. At the gala, guests can meet and purchase artwork directly from artists, the proceeds of which fund the nonprofit Greeley Stampede Foundation's scholarship program. Several artists will also participate in a quick draw, which ends with an auction of the pieces created. This year's event will host 42 artists across 12 states, including Julie Bender, Cathy Sheeter and Jody Robb.

"It is a high-caliber Western art show including many of the top Western artists in the country," says Shirley Holland, who is part of the organizing committee and founder of *Stampede Western Invitational* along with her late husband, Tuffy. "We tend to do more with the emerging artists, and there's a tremendous amount of talent out there..." she says, mentioning artists Don Oelze, Chad Poppleton and Jeremy Winborg.

"The *Stampede Art Show* is a celebration of Western art and a way of life that is heavily

embraced by the directors and the folks that travel from all over the region to purchase the art," says Cheri Cappello, who has been a featured artist at *Stampede Western* in the past. Cappello creates reproductions of Native American ceremonial pieces, hoping to celebrate and honor their culture.

A piece by Bender, titled *All Business*, was inspired by a trip the artist took to Yellowstone National Park, where she spotted a fox foraging for food. "He was so healthy and colorful, and I was captivated," she says. Bender explains that in order to accurately represent the hues in the fox's coat, she added more color to this piece than she normally would.

It is Winborg's first time showing at *Stampede Western*, and he's hoping his work makes a splash. The Utah-born artist channels realism to depict primarily Native American subjects set against more abstract backgrounds. Commenting on *Stampede Western*'s organizers, Winborg says, "They are really supportive of the arts...as an artist, I want to work with people that have the artists' best interest at heart."

Oelze, who says he is looking forward to meeting up with old friends, is attending the event for the first time as well. Oelze's oil painting *Sun Chasers* depicts three Native American men "in high country on a rock outcropping with a majestic mountain vista behind them. They are watching intently as the sun slowly makes its decent down behind the Western mountain landscape...the sun was important to the plains Indians—it represented the giving of all life."

Stampede Western Invitational Art Exhibit & Sale runs until July 4, the last day of the Colorado staple, the annual *Greeley Stampede*. 🐾

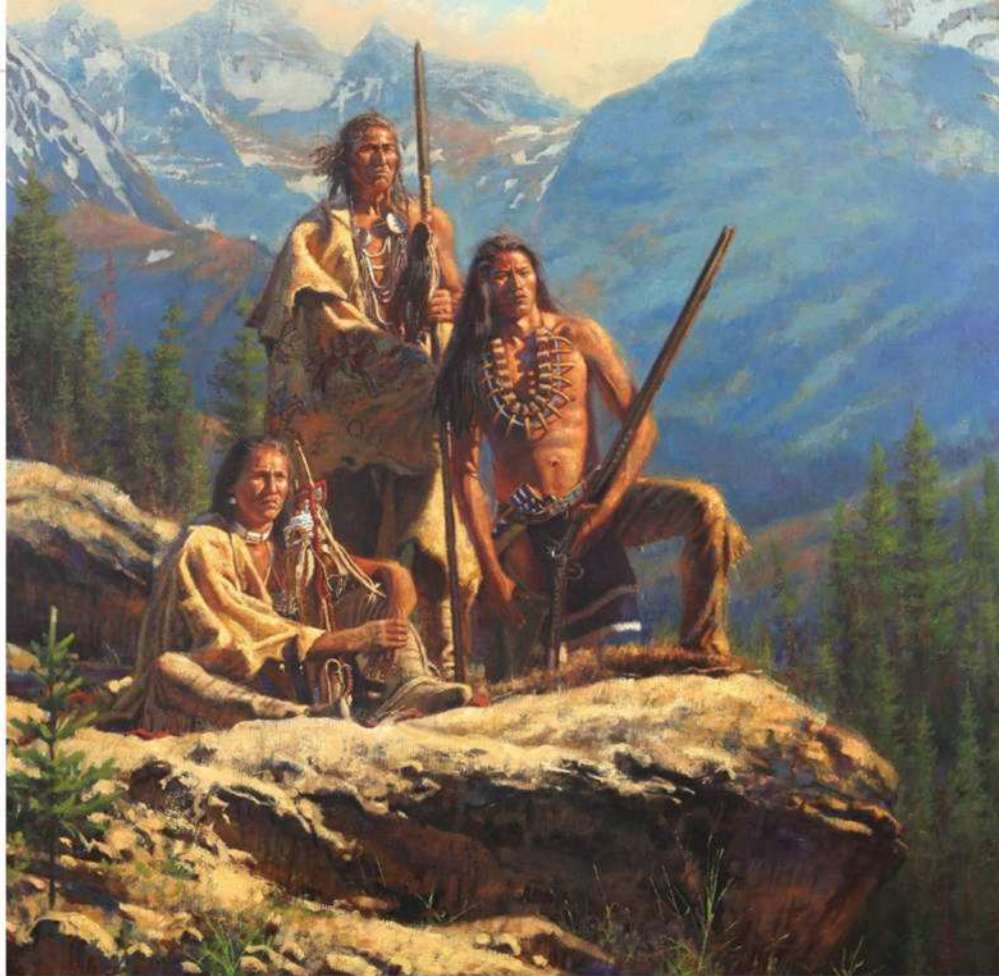
Stampede Western Invitational Art Exhibit & Sale

June 21-July 4, 2018

Opening Night Gala, June 21, 5:30 p.m.

Island Grove Regional Park Event Center, 501 N. 14th Avenue, Greeley, CO 80631

(970) 356-7787, www.facebook.com/stampedewestern



Don Oelze, *Sun Chasers*, oil, 36 x 36"



Julie Bender, *All Business*, pyrography and acrylic, 14 x 21"



Jody Robb, *Calm Before the Storm*, oil on canvas, 12 x 16"

Tselani Textiles

Navajo weaver D.Y. Begay becomes the first Native American woman honored at the Museum of Northern Arizona Gala.



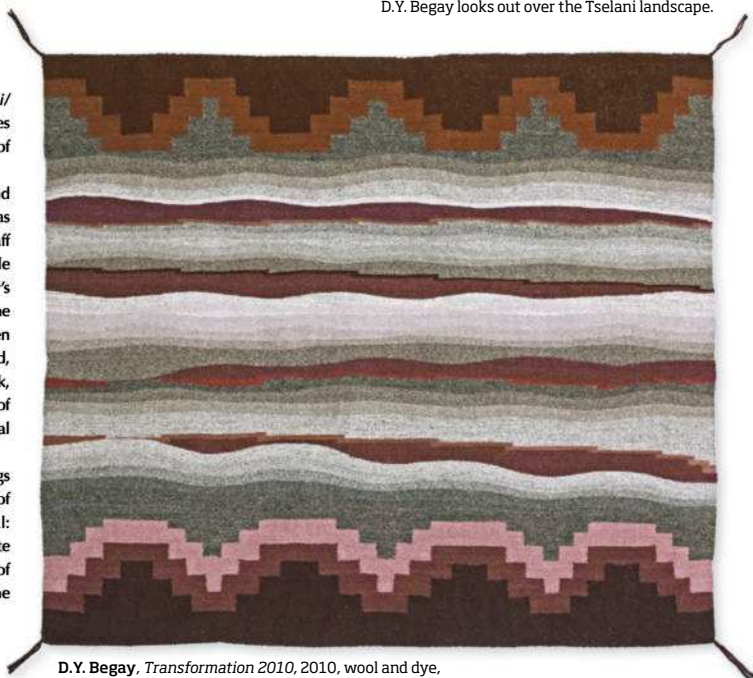
D.Y. Begay looks out over the Tselani landscape.

At their annual gala, the Museum of Northern Arizona will honor Navajo weaver D.Y. Begay. The event marks the opening of the exhibition *Tselani/Terrain: Tapestries of D.Y. Begay*, which serves as a reflection on the artist's birthplace of Tselani, Arizona.

Carrie Heinonen, the museum's director and CEO, says, "D.Y. is a master artist, and she has the distinction of being a former museum staff member, so there is a particular joy in being able to celebrate her work at this year's gala." Begay's selection is also significant because it is the first time a Native American woman has been featured at the gala. During the gala weekend, weavers will be on site demonstrating their work, and educating visitors to the immense amount of time and effort that go into creating traditional Navajo tapestries.

Of her work, Begay says, "My weavings are an intimate response to the topography of my origin. My tapestries are deeply personal: encapsulating memories, capturing intimate thoughts and observing specific beauty of place. I am constantly striving to celebrate the endless beauty of Tselani, my home."

Begay has visited with indigenous weavers from Central and South America, exchanging information on weaving



D.Y. Begay, *Transformation 2010*, 2010, wool and dye, 27 x 30". Private collection. Photo by Kelso Begay.

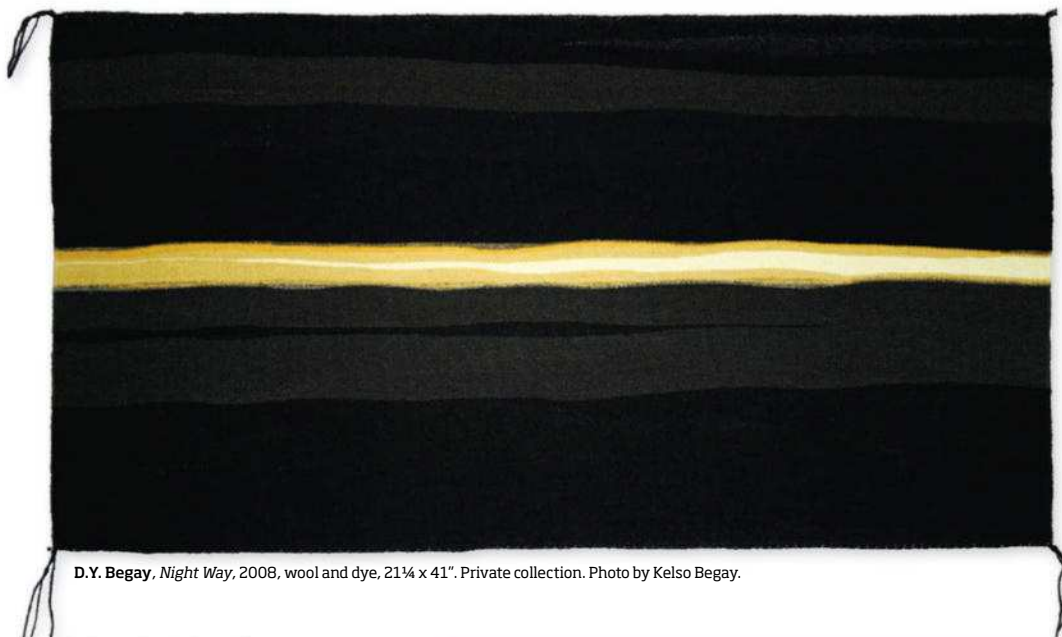
PHOTO BY TERRY ATTIDGE



The Museum of Northern Arizona Gala in 2017.



D.Y. Begay, *Transformation 2012* (detail), 2012, wool and dye, 50 x 29". Private collection. Photo by Kelso Begay.



D.Y. Begay, *Night Way*, 2008, wool and dye, 21¼ x 41". Private collection. Photo by Kelso Begay.

techniques, though she continues to ground her works in the traditions of the Colorado Plateau. Exhibition curator Jennifer McLerran says, "It is our hope that visitors will come away from *Tselani/Terrain* with a heightened appreciation of Navajo weaving as a constantly evolving contemporary art form."

The 12th annual Museum of Northern Arizona *Gala Weekend & Fine Arts Auction* takes place June 16 and 17. The gala dinner on Saturday evening will include an auction of one-of-a-kind experiences along with fine arts from artists of the Colorado Plateau. A Curators' Brunch event takes place on Sunday. 🍷

12th annual Museum of Northern Arizona Gala Weekend & Fine Arts Auction

June 16-17, 2018

- Gala & Fine Art Auction, June 16
- Curator's Brunch, June 17

Museum of Northern Arizona

3101 N. Fort Valley Road
Flagstaff, AZ 86001

(928) 774-5213, www.musnaz.org



Record-setting Weekend

Desert Caballeros Western Museum's annual Cowgirl Up! boasts most successful opening weekend in show history.

March 23 to 25, Desert Caballeros Western Museum hosted the opening weekend for its 13th annual *Cowgirl Up! Art from the Other Half of the West* exhibition and sale. The three days saw early success for the show, as a record number of patrons attended the festivities. These increased numbers helped the event also achieve its highest grossing opening ever, with more than \$400,000 earned via art sales and live auctions.

Proving particularly popular were the Sunday morning festivities, with more than 700 attending the breakfast and quick draw that culminated in a live auction of 21 pieces created by *Cowgirl Up!* artists. As the museum



Sedona, Arizona-based artist Susan Kliever's bronze *Teton Warrior* received Best of Show at the 2018 event.



The 13th annual *Cowgirl Up! Art from the Other Half of the West* opening weekend took place March 23 to 25.

shares, "The live auction of the artists' quick draw pieces raised more than \$45,000, nearly double the amount raised last year."

Thirty-nine of the 55 exhibiting artists mixed and mingled with collectors and enthusiasts throughout the weekend, allowing for an interactive experience of discussing the work firsthand with its creators. The Saturday night event, the Bash 'n' Bid Gala, was the premier component as the by-draw auction of original works created for *Cowgirl Up!* took place as well as a dinner where the award winners were announced. Also during the dinner was a lively auction of art and commissions from the participating artists, with all offered items generating interest with collectors in the crowd.

Winning this year's Best of Show was Susan

Kliever's bronze *Teton Warrior*, while Stephanie Revennaugh's horse sculpture *Mutual* received the Museum Purchase Award. First Place prizes were given to Erin Hanson's *North Canyon* for the two-dimensional on canvas category; Rox Corbett's *A Golden Horse and Spotted Cattle* for the two-dimensional on paper category; and Rebecca Tobey's ceramic *Into the Wind* for three-dimensional work. The Director's Choice New Artist award went to Ann Huston, while Marcia Molnar received the Patrons' Choice Award and Sheri Farabaugh was the Artists' Choice honoree. Suzanne Baker received the *Western Art Collector Award of Excellence* as selected by the magazine.

Proceeds from the weekend's sales and auctions benefit the museum and the endeavors of participating artists. 🐾



1. Sonja Caywood with two of her paintings in the show. 2. Nancy Boren with her painting *Coyote Moon*. 3. Artist Sue Krzyston. 4. Artist Sherry Blanchard Stuart has exhibited in the show since its inception. 5. Stephanie Revenaugh with her bronze *Mutual*, which received this year's Museum Purchase Award. 6. Ten-year participant Sharon Standridge of Texas. 7. Linda Glover Gooch has participated in *Cowgirl Up!* for all 13 years.

Deep in the Southwest

Brian Lebel's Cody Old West Show & Auction marks first year in Santa Fe, New Mexico.



The Santa Fe Community Convention Center. Photo by Chris Corrie.

The way Brian Lebel sees it, smaller cities just have more character. And character creates community. There are few places where this is as evident as in Santa Fe, New Mexico, the new home to Lebel's popular *Cody Old West Show & Sale*.

"We want that sense of community, and we got it with Santa Fe," Lebel says of his upcoming show June 23 and 24 event at the Santa Fe Community Convention Center in the heart of the ancient city. "To get that community element we're partnering with galleries and museums, working with the local population and just trying to be a friendly partner with the area. I really liked this idea of being able to walk everywhere, how everything could be reached by a short walk from the

convention center. We can all get away from the hustle and bustle of driving everywhere."

The event, which recently left Texas to come to Santa Fe, features a two-day show with dozens of top Western and Native American art and antique dealers, and an auction on June 23 that will feature lots from some of the biggest names in Western art including Olaf Wieghorst, John Moyers, Herb Mignery, William Matthews, Frank Tenney Johnson, Philip R. Goodwin, Oscar E. Berninghaus, James Bama and many others.

Notable lots include pieces by Terri Kelly Moyers, *El Abanico Rojo*, estimated at \$30,000 to \$40,000, and her father-in-law William Moyers, *Too Much Bull*, estimated at \$5,000 to \$6,000.

Two of the more prominent lots come from the collection of Jack Wrather, who produced the seminal television hit *The Lone Ranger*: a piece of painted glass that was used for the title sequence of the show, estimated at \$30,000 to \$40,000, and a *Lone Ranger* saddle ensemble made by prominent saddle maker Edward H. Bohlin. Not only was the saddle ensemble used in all of the marketing for the show, it was used on the show itself by Clayton Moore, who played the masked hero the Lone Ranger.

"These are some very unique and exceptionally rare materials related to *The Lone Ranger*," says Lebel. "The glass piece is extremely rare because most were broken or scraped clean to be used by other television shows. Only a few are still around and this



Terri Kelly Moyers, *El Abanico Rojo*, oil on canvas, 48 x 36" **Estimate: \$30/40,000**

Edward H. Bohlin (1895-1980), *Lone Ranger* saddle ensemble used throughout the 1950s television show. (detail below) Estimate: \$40/60,000



is one of them. This one came right from the studio. The saddle is also a special piece. Clayton Moore rode it the entire series, and it's the one in all the shots."

Wrather has a mixed history with the famous show. On one hand he bought the rights to *The Lone Ranger* in 1954 and returned the Lone Ranger role to Moore after it had briefly went to actor John Hart during a period of creative differences with showrunners.

But later, in the 1970s, Wrather sparked a fan revolt when he sued Moore after he used the Lone Ranger mask in public appearances.

In addition to Native American items such as beaded items and pottery, the auction will feature a number of historic firearms, many dating back a century or beyond.

The floor show will include a large variety of historic items from all around the West, from vintage poker chips and saloon bottles to beaded moccasins and Navajo weavings, as well as Native American jewelry, bits and spurs, saddles, paintings and bronzes, and items that defy many, if not all, classification. You just never quite know what will turn up.

"We get the best dealers from around the world, so you really don't know what you'll see around every corner. Overall it makes for an eclectic show," Lebel says, adding that this year's show is limited slightly due to the venue size. "Right now we're feeling pretty good about the show. We still have dealers calling us like crazy trying to get in and looking for last-minute booths, but we sold out a long time ago, which is a good problem to have."

In addition to the new city and venue, Lebel





Keith Christie, *Sierra City Stage*, oil on canvas, 30 x 48" **Estimate: \$6/9,000**



The Lone Ranger original hand-painted glass title art from the 1950s television show, 21¾ x 28¼" (framed) **Estimate: \$30/40,000**



William Moyers (1916-2010), *Too Much Bull*, oil on canvas, 24 x 30" **Estimate: \$5/6,000**

is also rolling out the new name with the *Cody Old West Show & Auction*. "Our history with Cody, Wyoming, goes back 30 years. We dropped Cody from our name a couple of years ago when we were in Denver," he says. "We brought the Cody part back because it reminded us of the community we were looking for when we plan these things. We just want people to enjoy themselves around the city, and we want them to feel that sense of community." 🐾

Brian Lebel's 29th annual Cody Old West Show & Auction

June 23-24, 2018

- Dealer Show, June 23, 9 a.m.-4 p.m. and June 24, 10 a.m.-4 p.m.
- Live Auction, June 23, 5 p.m.

Santa Fe Community Convention Center, 201 W. Marcy Street, Santa Fe, NM 87501
(480) 779-9378,
www.oldwestevents.com

Back-to-Back

Following up its January white glove sale, the Scottsdale Art Auction brings in more than \$11 million.



Bidders listen to the auctioneer during the Scottsdale Art Auction.



Auction partner Brad Richardson with Julia Mitchell and her daughter.

Across two sales—one in January, and another on April 7—the *Scottsdale Art Auction* has sold nearly 1,000 major works of Western art, realized more than \$18 million in sales and set dozens of new artist auction records. Not a bad start to 2018.

After the record-setting white glove sale of the Leanin' Tree Museum collection in January, the *Scottsdale Art Auction* returned with its annual April 7 sale in Arizona. Nearly

400 works were offered, of which nearly 95 percent were sold to the tune of \$11 million in sales. "It was interesting having our regular sale so close to the Leanin' Tree sale," says Jack Morris, one of the auction partners. "Bringing everyone back three months later was a little risky. We knew we wouldn't have the same audience or the same sized audience; however, the audience we did get was very strong and exciting things started to happen."

Morris says the auction surpassed expectations, adding, "I'm very pleased, as are [partners] Michael [Frost] and Brad [Richardson]. We just didn't know where it was going to go, but we're very surprised where it did go."

The top lot was John Clymer's *Spotted Buffalo*, which received enthusiastic bidding until it closed at \$468,000, well above its \$300,000 high estimate. Another Clymer work, *Return from the Hunt*, also sold well at \$234,000, within its estimates of \$200,000 to \$300,000. Gerard Curtis Delano's high-energy work *The Victors*, featuring riders galloping right toward the viewer, sold for \$444,600, just missing its high estimate of \$450,000. A Thomas Moran landscape, *Solitude, The Coconino Forest, Arizona*, sold for \$438,750, just above its low estimate of \$400,000.

Other top works were William Herbert "Buck" Dunton's *Going In, The Bear Hunters*, which sold within estimates at \$210,600; Clark Hulings' market scene *Kaleidoscope* that flew just over its \$200,000 high estimate when it



Gerard Curtis Delano (1890-1972), *The Victors*, oil on canvas, 20½ x 39" Estimate: \$350/450,000 SOLD: \$444,600



John Clymer (1907-1989), *Spotted Buffalo*, oil on canvas, 24 x 40"
Estimate: \$200/300,000 SOLD: \$468,000



Joseph H. Sharp (1859-1953), *The Artist in the Studio Mirror*, oil on canvas, 24 x 20"
Estimate: \$70/100,000 SOLD: \$204,750

finished at \$204,750; and two Charles M. Russell works, the oil *Indian on Horseback* and the bronze *A Bronc Twister*, both of which fell within estimates. The Russell oil sold for \$321,750 and the bronze sold for \$234,000.

Another noteworthy sale was Joseph Henry Sharp's unique *The Artist in the Studio Mirror*, which was *Western Art Collector's* April cover image. The self-portrait had consistent bidding in the room and on the phones, and eventually closed at \$204,750, more than double its high estimate of \$100,000.

Record breakers included Tim Solliday's 58-inch-wide *Horse Trading*, which sold nearly doubles its \$34,000 high estimate when it was purchased for \$64,350, and John Coleman's oil painting *Four Bears*, which sold for \$157,950, setting a record for a painted work by the artist—*Scottsdale Art Auction* also holds the artist world record for a series of bronzes that sold in 2011. A Native American scene by C. Michael Dudash tied a 2014 auction record at \$43,880. 🐾



Bob Kuhn (1920-2007), *Red Fox Contemplating a Snack*, acrylic, 22 x 28"
Estimate: \$75/125,000 SOLD: \$163,800

Top 10 Lots: Scottsdale Art Auction, April 7, 2018 (including buyer's premium)

Artist	Title	Low / High Estimate	SOLD	Artist	Title	Low / High Estimate	SOLD
John Clymer	Spotted Buffalo	\$200/300,000	\$468,000	John Clymer	Return from the Hunt	\$200/300,000	\$234,000
Gerald Curtis Delano	The Victors	\$350/450,000	\$444,600	W.H. "Buck" Duntton	Going In, The Bear Hunters	\$200/300,000	\$210,600
Thomas Moran	Salitude, The Cocino Forest, Arizona	\$400/600,000	\$438,750	Clark Hulings	Kaleidoscope	\$175/200,000	\$204,750
Charles M. Russell	Indian on Horseback	\$300/500,000	\$321,750	Joseph Henry Sharp	The Artist in the Studio Mirror	\$70/100,000	\$204,750
Charles M. Russell	A Bronc Twister	\$200/300,000	\$234,000	G. Harvey	Rocky Mountain Cowhands	\$150/250,000	\$198,900

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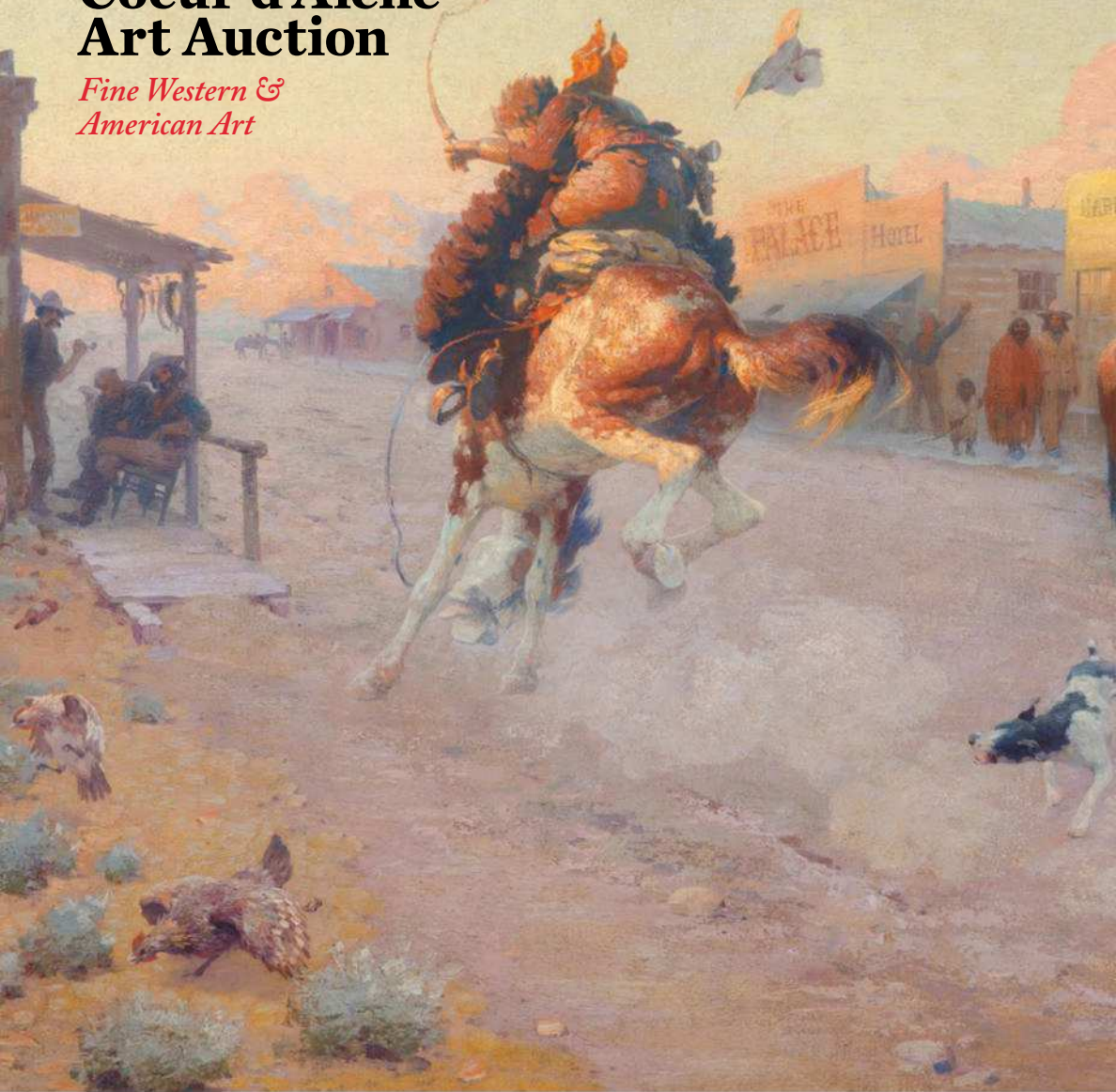
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DEAN CORNWELL (1892-1960)
Illustration for "The Enchanted Hill,"
1924, oil on canvas, 36 x 30 inches
Estimate: \$50,000-\$75,000



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William R. Leigh (1866–1955), *Embarrassed (Range Pony in Town)* (detail), oil/canvas, 30 × 40 in., Est: \$1,000,000–1,500,000